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ART DIGEST

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In the "New Taste in Old Prints" Exhibition at the Metropolitan Museum of Art.
See Article on Page 20.

1st SEPTEMBER 1932

25 CENTS



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by Gordon Grant

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The Women

In this issue of THE ART DIGEST, on page 19,
begins a department devoted to the art activi-
ties of the General Federation of Women's
Clubs. Its editor is Florence Topping Green,
past-chairman of the Art Division of the Fed-
eration. This department will be included in
every issue of THE ART DIGEST, and there
will be the closest co-operation between the
magazine and the Federation.

There are several millions of women's club
members in the United States. Through their
art departments and their special study classes
several hundred thousand of these women each
year study various phases of art. The im-
portance to the American art movement of
their work cannot be overestimated. It is
woman, in nine cases out of ten, who conceives
and who guides the decoration of the American
home. She is the strongest ally of the painter,
the sculptor and the designer. THE ART DIGEST,
consistent with the ideals it proclaimed in its
first number, in November, 1926, welcomes this
opportunity to have a larger role in the devel-
opment of art understanding and art apprecia-
tion in the United States.

The earnestness of Mrs. Green and her effi-
ciency in organization and guidance in the field
of art are traditional in the General Federation
of Women's Clubs. In her editorial work she
is capable of extending and consolidating the
wonderful influence she has exercised in the
cause of art. THE ART DIGEST congratulates
the Federation—and itself.

"Don't"

The Art Digest in its news columns prints
three more instances when American news-
papers have described the dedication of por-
traits and statues without mentioning the
artist's name.

This violation of artists' rights goes on
continuously. If every art lover when he
sees such injustice perpetrated would write
to the editor of the guilty newspaper, the prac-

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tice would soon cease. Every newspaper has a "Don't" list for the guidance of its staff. One of these "don'ts" might very well read: "Don't reproduce a work of art or print a news-story concerning it unless you name the artist who created it."

A Small Thing

Subscribers to THE ART DIGEST who desire their addresses changed are urgently asked to notify the Circulation Department in advance.

There was a time, a few decades ago, when the United States government did everything in its power to help the distribution of newspapers and periodicals, under the conviction that their circulation aided in the progress and the cultural development of the nation. That era passed with the advent of the XXth century. Step by step, since the year 1900, the national government, through its second class postage rates, has taxed and penalized American newspapers and periodicals. Even before the 1932 "depression" measures, these rates were put so high through the zoning system that many big publishers sought and found other means of distribution than the postoffice department. The 1932 measures have placed still further burdens on American magazines, which already had felt the effects of hard times more grievously perhaps than any other branch of business. Many publications have passed out of existence, and scores of others, under the new onerous load, now face extinction.

Up to the present time, when a subscriber to a magazine failed to notify the publisher of a change of address, the local postmaster sent a first, a second, and a third notice, giving details. Magazines, in spite of the high postage rates they pay, are non-forwardable.

Under the 1932 measures, the local postmaster is allowed to send only one such notice,—a flimsy and cheap postal card,—and for this the postman must collect two cents. It is provided further that copies sent to an old, but changed address be returned to the publisher at a cost of 1½ cents for each two ounces or fraction thereof [which in the case of THE ART DIGEST amounts to 7½ cents]. Readers can therefore understand why, in cases of change of address, they should notify the Circulation Department in advance.

A full account of the destructive measures taken by the United States government in 1932 against the periodicals and newspapers of the nation would occupy more than a page of this magazine.

When THE ART DIGEST applied in 1926 for admission to the mails as second class matter its publisher simply had to fill out a certain form with data, the truth of which was checked by the local postmaster. It cost the publisher nothing. Why should it, for it was merely another customer applying for service for which he, of course, had to pay? But if THE ART

DIGEST were started now—in 1932—under the new "suppressive" laws, it would have to pay a fee of \$100 for the filing of its application. This is a business imbecility! The postoffice tries to make its business "pay." So do Sears-Roebuck and Thompson's chain of restaurants. But would Sears-Roebuck or John R. Thompson inflict a \$100 fee on anybody who applied for the mail-order privilege of buying socks or for the joy of eating doughnuts on the arm of a chair? It is THE ART DIGEST's conviction that Sears-Roebuck and the Thompson restaurants are just about as efficient business institutions as the United States postoffice department.

Every time a subscriber of THE ART DIGEST changes his address it costs 4 cents to cut a new stencil for the addressing machine. The postoffice department now proposes to add another 9½ cents to this through fees for notices and the return of magazines. So, THE ART DIGEST asks its subscribers to come to its defense against this onslaught of the government by sending notices of change of address in advance.

Billboards Are Abolished

"Kultur" in Germany has done what "culture" in America has been vainly trying to do for many years. It has abolished the billboard along the countryside of Prussia, which constitutes two-thirds of the Reich. A decree of the Prussian Ministry for Science, Art and Education has forbidden that any more be erected and has ordered the destruction of those now existing.

The Ministry asserts that the re-awakening enthusiasm of German youth for the fatherland is hindered by the presence of "hideous"

outdoor advertising. The decree does not interfere with outdoor advertising within the limits of municipalities.

The Imagination

The first poet opened a door—the imagination—that no man has ever been able to shut.—*Le Baron Cooke*, in "Epigrams of the Week."

Too Much Sputtering

"The message of art," sighed Mr. Lapis Lazuli, "is a wonderful thing, but I wish somebody would eliminate the static."

The ART DIGEST

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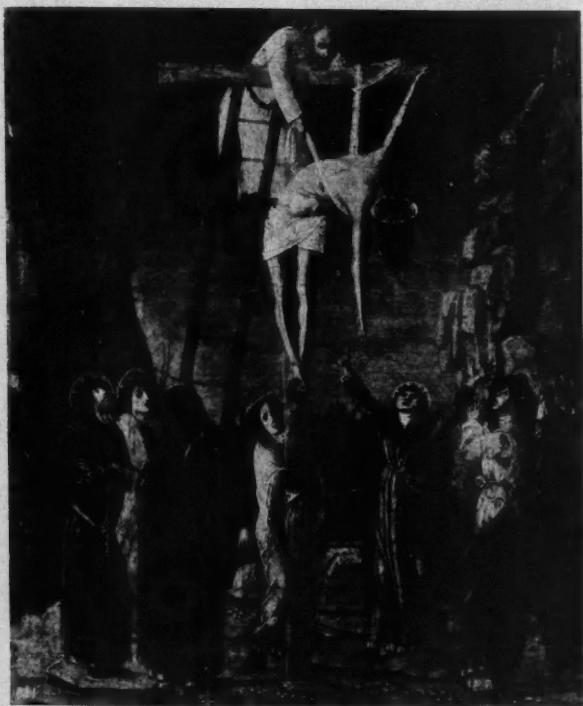
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Volume VI

New York, N. Y., 1st September, 1932

No. 20

Ryerson Makes Princely Bequest to the Art Institute of Chicago



"Descent from the Cross," Bernardino Butinone (Active 1454-1507).



"Jan de Gros," by Rogier van der Weyden. (1400-1464).

Martin A. Ryerson of Chicago, often called "the prince of collectors," who died on Aug. 12 in his 75th year, bequeathed his entire collection of valuable paintings and art objects to the Art Institute of Chicago. The Ryerson treasures now on view at the Institute as a loan go directly into the possession of that institution, while the examples housed in the Ryerson home on Drexel Boulevard will come to it on the death of Mrs. Ryerson. Apparently it is a Chicago custom for its great collectors to share their art with the city while they are still alive, and to follow this generous gesture with a bequest. The Art Institute has been blessed several times by this unselfish attitude.

A leader in the lumber industry and a director of numerous banks, Mr. Ryerson retired from active business many years ago to devote himself to art collecting, educational work and philanthropy. He was honorary president of the Art Institute, vice-president of the Field Museum of Natural History and a trustee of Carnegie Institute. He became a governing member of the Art Institute in 1887, forty-five years ago. In 1890 he became a trustee, in 1906 a governing life member, and served as president from 1925 to 1926.

Mr. Ryerson's collection of paintings, tapestries and other objects of art is world famous. Four galleries at the Art Institute contain paintings lent by the collector. One houses his famous primitives, consisting of early Flemish,

French, Italian and Spanish art. Another contains work by such men as Goya, Tiepolo, Terborch, Boucher, Memling, Van Ostade, and Teniers. The other two are devoted to XIXth and XXth century painters—such men as André, Canals, Lhermitte, Le Sidaner, Maufra, Guillaumin, Marchand, Carrière, Monet, Pissarro, Renoir, Sisley and Vlaminck.

In 1894 Mr. Ryerson presented the famous Rembrandt, "Girl at an Open Half-Door," to the museum. This picture, together with the entire group of 21 paintings in the "Old Dutch Masters Gallery" was acquired through the foresight of Mr. Ryerson and his life-long friend, Charles L. Hutchinson, then president of the Institute. The entire group cost \$210,000. No correct estimate can be made of their value today. In 1901 he gave the Institute the large Ryerson Art Library, which serves the school and general public with more than 25,000 volumes on art.

C. J. Bulliet, in an editorial in the Chicago Post, commented on the generous art spirit which prompted Mr. Ryerson to loan his treasures before death: "While the Art Institute and the public of Chicago are grateful to Martin A. Ryerson for leaving his magnificent art collections to the museum, it was not necessary for Mr. Ryerson to die in order that we might all enjoy his pictures. For, for years, the great majority of his masterpieces have hung in the galleries, on permanent loan, instead of adorn-

ing any private mansion he might have wished to decorate. Mr. Ryerson, when health and business affairs permitted, was almost a daily visitor to the museum, and it was in that way that he was enabled to enjoy his possessions almost as constantly as if they had been hanging on private walls. The fact that he was host daily to hundreds of guests, most of them strangers, seemed to give him added pleasure as a collector.

"Chicago has been fortunate in having collectors of that sort. Among notable instances still with us are Frederic Clay Bartlett, who gave the immortal Birch-Bartlett collection to the museum as a memorial to his late wife, the former Helen Birch, who helped him assemble it, and Charles H. Worcester, whose chief treasures are on prolonged public display. At the time of her death, the gems of Mrs. Coburn's things were hanging in the museum, where most of them are to abide permanently.

"And there are many other Chicagoans who, at present, and in the past, have had the Art Institute always warmly at heart, lending always and generously as occasion arises. It is this spirit that has made the Chicago museum humanly alive. Visitors from the East and from Europe have been amazed—and sometimes amused—at the personal interest shown by the owners of pictures—amused when they have come upon these unpompous millionaires actu-



"Crucifixion and Saints," by Taddeo di Bartolo (1362-1422). Ryerson Bequest.

ally helping hang their own canvases in the galleries."

The *Post* in its Art Magazine section explained why Mr. Ryerson was called "the prince of collectors": "This appellation seems particularly well deserved judging from the discriminating taste he displayed in nearly fifty

years devoted to the acquirement of a great collection. He was among the first to vision the worth of the movement among the French Impressionists, and soon possessed himself of a number of magnificent examples of Monet, Renoir, Sisley and others of that group, and when the Modernists of the school of Cézanne suc-

ceeded the Impressionists, he purchased fine examples of Cézanne, Gauguin, Utrillo, Redon, Vlaminck and others of the new school. His knowledge of tone values, and of that which is the most refined and sensitive in the whole realm of art has perhaps not been exceeded by any other art connoisseur in America."

'Last Supper' Saved

Leonardo da Vinci's "Last Supper," painted on the walls of the refectory in the Convent of Santa Maria delle Grazie in Milan, has been saved and a miracle of modern preservation performed, says a Milan dispatch to the New York *Herald Tribune*. Twenty years ago the great fresco appeared doomed to utter destruction. The surface was blistered and covered with mold; the very design threatened to peel off; paint which it had taken Leonardo four years to put on the wall was dropping in scales to the floor. All efforts at restoration during four centuries had failed, and d'Annunzio had written its requiem in his "Ode to the Death of a Masterpiece." Then, when it seemed too late, Cavaliere Cavenaghi undertook the difficult task of saving what remained of Leonardo's master work.

"His task was not an easy one," said the *Herald Tribune*, "as in case of failure he would have to shoulder the blame of ruining what was left of the 'Last Supper.' He had studied the surface carefully and realized the necessity of a radical remedy. By careful planning and delicate restoration the process of deterioration has been successfully stayed, with the prospect that Leonardo's greatest work may yet for many years be abundantly enjoyed by pilgrims to the famous shrine in Milan."

The writer gives a resume of the depredations which time had made on the fresco: "The deterioration of the fresco began in 1517, about nineteen years after Leonardo had stopped working on it. Antonio de Beatis then paid a visit to the convent, and while admiring the work wrote that it was 'already beginning to spoil, and no one knew whether this was due to the dampness of the wall or for other reasons.' From that day the colors faded progressively. Armenini, in 1547, found the 'Cenacola' half ruined, though Vasari, twelve years later stated that what he noticed

was a strip of faded wall in the fresco. Lo Scanelli, in 1640, aroused great alarm among art lovers, as he said that he could hardly distinguish the figures. Richardson a century later was saddened by his visit, as a mold had appeared which threatened to eat into the paint, and he prophesied that in a short time only the bare wall would remain.

"Opinion regarding what caused this damp has been freely expressed. Lomazzo, in the XVIth century, considered that the painting had been done by some new method, which was neither tempera nor fresco, but consisted of a special mixture containing oils, which had not been successful. Undoubtedly the wall was too humid, and for some reason or other exuded moisture whenever the sirocco wind blew. Then the surface appeared as if rain were running in rivulets down the face of it. Whether the place got too little sun or whether the wall material was defective is a mystery."

Spinoza Bust Contest

As part of the 300th anniversary celebration of the birth of Benedictus de Spinoza (1632-1677), to be held on Nov. 24, the Spinoza Center of the Roerich Society announces a contest for a bust of the great Jewish philosopher. A prize of \$200 will be awarded by the judges—George Grey Barnard, Howard Giles, James Frasier, and Fausta Vittoria Mengarini.

The bust is to be life sized, modeled in any medium. All work must be entered before Oct. 15. Address: Dr. F. Kettner, Spinoza Center of the Roerich Society, 310 Riverside Drive, New York.

Harry De Maine Holds a Show

During September and October Harry De Maine is holding an exhibition of his landscape paintings, water colors and wood blocks at his studio in Old Lyme, Conn.

"Good Queen Bess"

Following the successful loan exhibition of art objects pertaining to the reign of Charles II, held in London last January, a display covering the reign of Queen Elizabeth is planned for this Winter. Through the courtesy of the Duke of Westminster, this show will also be held in Grosvenor Place.

The paintings, costumes, silver, needlework, furniture and tapestry of the reign of Good Queen Bess will all be represented, and the sponsors expect to provide even a veritably original bedroom and sitting room, such as might have been occupied by the Earl of Leicester. The every day life of the period will be illustrated. Elizabethan literature will be represented by first editions and manuscripts. A popular feature will be a room devoted to the suitors of the Virgin Queen—including Leicester—and relics of the Spanish Armada.

A Cache of Old Masters

David Lang, Amsterdam expert, has pronounced as genuine thirty hitherto unrecognized old masters at Castle Korompa in Czechoslovakia, where Beethoven stayed while he was composing "The Moonlight Sonata."

Among the painters are Leonardo da Vinci, with a "St. Cecilia," Titian, with a "Resurrection," Rubens, Van Dyck, Tintoretto, Velasquez, Holbein and Paolo Veronese.

!!!!!!

Perhaps the most startling art news of the Summer comes from Washington, where a speakeasy was raided by officers under General Glassford, police superintendent of the District of Columbia, who confiscated some lavish mural decorations which General Glassford himself had painted!

In the Open

Chicago has outplayed New York at its own game, the open-air art fair. The New York fair, the pioneer, held early this Summer in Washington Square, realized a total of \$9,700 from 1,700 works of art sold. The Chicago version, which has just come to a close in Grant Park under the direction of Miss Cati Mount (Alza Catherine Mount), practically doubled these figures, reaching the astonishing total of \$16,276 from the sale of 4,662 items, after running four days longer than New York's. So successful was the entire project that there is a movement under way to make it an annual affair. Even though the Chicago fair was aided by the active co-operation of the Art Institute and the spreading popularity of the idea, Chicago art circles are asking, "What is the matter with New York?"

C. J. Bulliet, critic of the Chicago Post, and the fair's staunchest friend on the press, writes that it was an unqualified success in every aspect. Aside from the monetary angle, by which more than 265 needy artists benefited, Mr. Bulliet praised the "get-together" spirit which animated the artists and the birth of hundreds of new art collectors. "The fair," he said, "turned out to be something fine, too, in the creation of a new spirit of comradeship among the painters. There were many who met each other for the first time, many others who had casual acquaintanceship ripen into something warmer. It was the most successful 'get-together' among the artists in the history of Chicago art."

"In addition to this intercontact, the artists came into far closer relationship than ever before in Chicago with the public. Contacts were formed which proved not only immediately profitable but paved the way for valuable patronage in the future."

"The fair was generally conceded by the exhibiting artists and by the observing friends of artists to be the healthiest ferment in the history of art in Chicago. Hundreds of new 'collectors' came into being who eventually will rid their walls of chromos in favor of 'hand-painted pictures.' It is there the professional dealers will profit."

The Art Institute of Chicago news letter stressed a similar phase: "The theory on which the exhibition was held is that of art being carried to the man in the street. Art was thrust boldly into his face, where he could not help seeing it. Once he buys an original work of art, even though he pays but a dollar for it, he becomes a potential art lover. He soon learns to discriminate and will go on from his initial purchase to others, and finally he will be caught in the toils of the most fascinating hobby in the world—collecting objects of art."

Meanwhile the art-in-the-open idea continues to spread. In art-conscious Cleveland 400 artists brought out their unsold paintings and organized a "curb market," inviting the entire city to attend. The result was the largest art sale in the city's history, with an attendance estimated at 12,000.

Santa Barbara staged a most colorful and entertaining version of the idea. About 50 artists, including some of the city's best known painters and sculptors, set up gay stands under decorative beach umbrellas on the historic De la Guerra Plaza and offered their wares for sale or barter. The day's program was climaxed by a costume ball, the receipts going to the general fund for needy artists. A large amount of art found buyers.

Detroit has a different story to tell. The Outdoor Art Fair, held in Grand Circus Park,

"The Tempest" Taken at Confiscatory Price



"The Tempest" ("Gypsy and Soldier") by Giorgione (1478-1510).

The price which the Italian government paid to Prince Giovanelli of Venice for Giorgione's "Gypsy and Soldier" (popularly called "The Tempest"), a transaction described in the 1st March number of THE ART DIGEST, is now announced to have been 5,000,000 lire (about \$256,750).

This transaction, consummated practically by force, amounts to virtual confiscation of three-fourths of the value of "The Tempest," based on the price which American dealers were willing to pay. When Prince Giovanelli sent it to London to be shown in the great Italian exhibition at Burlington House, it was insured for ten times the amount Italy has just paid for it. Reports were circulated at that time that the picture would never return to Italy, which caused the Mussolini government to stretch forth a fist that promptly brought "The Tempest" back to Venice and into its old place in the Palazzo Giovanelli. Now, since the purchase, it has been removed to the Accademia in Venice.

The government of Italy, however, has its own argument. When the picture was about to be sold, to Prussia in 1875 by the Galleria

Manfrin, the ministry of the recently created Kingdom of Italy induced Prince Giuseppe Giovanelli, a patriot, to buy it for 27,000 lire (then about \$7,000), on the understanding that he would be repaid later by the state. And here was repayment, with something more than compound interest.

The removal of "The Tempest" to a public gallery leaves only five paintings by Giorgione in private collections, according to the experts. Even the works in museums have contracted under modern expertization, for the celebrated "Concerto" in the Pitti Palace, Florence, and the "Concerto Campestre" in the Louvre are now definitely ascribed to the early period of Titian.

"The Tempest" is believed to have been painted by Giorgione in 1510, in his super-prime and five years before his death. Authorities have argued about the subject of the pictures, but their arguments have been in vain. Marcantonio Muchile, who first described the painting, in 1530, considered the human figures incidental to the poetic force of the picture, and the approaching storm over the turrets of Castelfranco. All later criticism has upheld this view.

had a four-day run with "a pleasant time being had by all" except the needy artist, according to Florence Davies of the Detroit News. "The success," wrote Miss Davies, "has been mostly in the spirit of the occasion. . . . Evidently pictures are not a necessity to Detroiters. Crying hard times is hardly an explanation. Counting the hundreds of little portrait sketches or

character studies made for less than a dollar, the artists only realized a few hundred dollars for their efforts. Perhaps by the time that this is printed the figure will have mounted to a thousand. But Chicago, with certainly no more ready money than Detroit, managed to scrape up several thousand dollars to pay for pictures at its outdoor art fair."

Orozco Depicts Quetzalcoatl. Norse Sun-God



Orozco Painting "Quetzalcoatl's Prophecy."

Jose Clemente Orozco will return in September from Spain and resume work on his gigantic fresco project for Dartmouth College, in which he will cover 3,000 feet of wall space with his "Epic of Civilization on the American Continent," the underlying theme of which is the myth of Quetzalcoatl, who among the ancient inhabitants of Mexico was the sun-god of culture and of arts and crafts. Last Spring, Orozco worked on his representation of Quetzalcoatl sailing from Mexico to (supposedly) his homeland of Norway, in a bark made of entwined serpents, a first photograph of which *THE ART DIGEST* is able to reproduce herewith by courtesy of the Delphic Studios, New York.

If the savants, who have delved deeply in Mexican mythology, are not mistaken, Quetzalcoatl, as a man and not as a god, occupies a startling place in the history of civilization. After considering all the legends connected with him in Mexican lore, they believe that Quetzalcoatl was a huge, yellow haired Norseman, with countenance resembling the sun, who, by a feat of the seas, made his way to Mexico about the year 1,000. He was versed in the

arts and crafts, and all the accomplishments of Nordic culture of that era. He stayed among the Mexicans many years, finally sailing away with the prophecy that other white men would follow him, to continue his work. He departed, according to legend, in a boat made of intertwined serpents. In this the savants see a reflection of the wonderful old Scandinavian carving.

Quetzalcoatl, who brought arts and crafts and love of culture to the Toltecs, brought ill to the Aztecs, who succeeded them as conquerors and inherited their traditions. It was calculated that the white men, following Quetzalcoatl, would arrive in Mexico in the year 1518. Montezuma sent emissaries to the seacoast to watch for them. When the Spaniards arrived in 1519, they were welcomed as gods. The Mexicans, remembering Quetzalcoatl's prophecy, could not foresee that they would turn out to be demons, actuated by lust of gold, who would massacre and torture and enslave. One wonders what the history of Mexico would have been had the Norseman returned before the Spaniards came, and had organized its people both as to culture and war.

A Fight Lost

American muralists thought they had won their fight for native decorations for the eleven buildings of Rockefeller Center, New York. The publicity department of the Center so far has given out only the names of American artists and sculptors who have been given commissions. But now comes the announcement that John R. Todd, head of the builders and managers of the project, and Raymond Hood, one of the architects, have sailed for Europe "to make contacts with a group of English, Italian, French and Spanish artists relative to the execution of murals in the great hall of the 70-story R. C. A. Building."

Since this is the great and grand unit of Rockefeller Center, it is evident that American artists are not considered good enough to provide the cream of the Center's art. There are to be ten panels, each 17 feet high and 20 feet wide, and they are to be done by artists from—ENGLAND, ITALY, FRANCE AND SPAIN.

The publicity matter says that Messrs. Todd and Hood "will go direct to Paris and expect to spend at least a month on their mission."

Americans are not like Chinese—they do not develop a boycott feeling.

It is doubtful whether Americans, being "art-unconscious," will send a single letter to the officials of Rockefeller Center, New York, expressing any resentment.

Robert Garrison, 37-year-old American sculptor, has been awarded the contract for the sculptural decoration of the main entrance to the RKO Building in Rockefeller Center. His theme will be an allegorical interpretation of Radio carved in the limestone facade in a series of three panels, each measuring 21 by 9 feet. The series will be completed in time for the opening early in October.

The sculptor's treatment will be architectural. His theme will develop the idea of Radio as a factor in the promotion of culture. In the central panel a female figure will represent present-day thought, bearing in one hand a torch, symbolic of the heritage of the past, and in the other an electric bolt signifying the speed of Radio. The two flanking panels will symbolize other functions of Radio. One will show "Evening Flying Over a Heron," the other

Murals by the Mile

Not to be outdone by Rockefeller Center, the Metropolitan Life Insurance Company has commissioned a half-mile of murals for the decoration of the various dining rooms in its new building at Lexington Avenue and 24th Street, New York City. There will be 7,000 square feet of pictures. The artists engaged for this task are such well known painters as D. Putnam Brinley, Nicholas Pavloff and Edward Trumbull.

Mr. Pavloff is executing a series based on Irving's "Knickerbocker's History of New York" for the clerks' dining room. Mr. Trumbull's work for the main dining room has its source in the story of Rip Van Winkle. Mr. Brinley's commission is to decorate the corridors, lounges and section-heads' dining room in the third basement. He has chosen outstanding episodes from Mark Twain's "Huckleberry Finn" for the dining room. The corridors and lounges he is decorating with subjects drawn from wild life—animals, birds, fish and their environments, "caught, as it were, in glimpses."

The murals, done on canvases seven feet high, are somewhat in the vein of Oriental nature painting, vivid through line, form and plane and essentially flat and fresco-like in tone. The color is being applied so that it has the wash effect of water color rather than the heaviness of oils. A suggestion of motion has been obtained in order to enhance the sense of release which "dining hour facilities should encourage."

The "Huckleberry Finn" murals are being treated by Mr. Brinley in a line-drawing manner, giving the effect of drawings in color rather than all-over painting, and are episodic in character. Such incidents have been used as Huckleberry Finn listening to his maiden aunts reading Pilgrim's Progress; Huck meeting Tom Sawyer; the scene at the graveyard where the boys find money on an old man's chest and the Duke, the King and Huck escape; the meeting of the King and the Duke; the performance in the music hall with the King as Juliet and the Duke as Romeo; Huck at Tom's home, and Huck stealing a shirt and sheet and rescuing Old Tom.

Mr. Brinley is not using realistic colors, his purpose being to emphasize the design, and he is working in a frontal plane, thus preserving the integrity of the wall plane while loading it with decorative value. He and three assistants have been working on their part of the commission since June 19 and hope to complete it by Oct. 15. The building is expected to be opened in November.

The subjects for the murals were suggested by Dr. Alexander, who performed the same service for the State Capitol at Omaha, Neb.

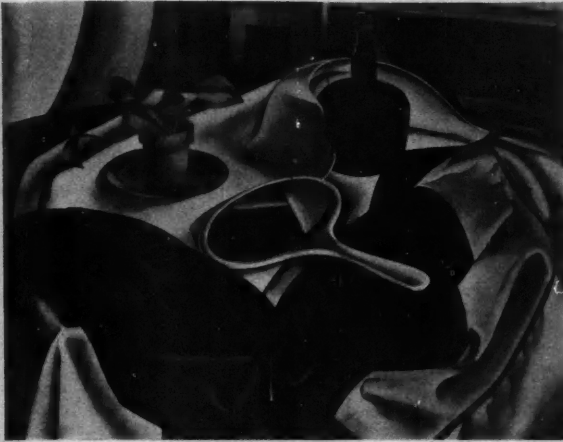
"Morning, With an Eagle." The two groups will rush toward each other.

Mr. Garrison studied at the Pennsylvania Academy of the Fine Arts and at one time was an assistant to Gutzon Borglum, latter day "carver of mountains" [see page 49].

New Director at Montclair

Mrs. Mary Cooke Swartwout has relinquished her work as head of the Grand Rapids Art Gallery and has become director of the Montclair Art Museum, in New Jersey. She had been with the Michigan gallery for eight years during which time she was responsible for a steady growth in its activities. Funds are now lacking, however, and the best that is hoped by the trustees is to keep the gallery open part of the time by means of volunteer help.

Art Swings to Right in the St. Louis Annual Painting Show



"Still Life," by Joseph Jones. Honorable Mention.



"Second Street," by Wallace H. Smith. Honorable Mention.

That the pendulum of art is again swinging toward the right is the contention of Meyric R. Rogers, director of the City Art Museum of St. Louis, where the 27th annual exhibition of paintings by American artists sponsored by the institution is being held until Oct. 16. This show, Mr. Meyric believes, furnishes concrete proof that the reaction from the more radical forms of art is gaining definite headway.

This year's edition marks a definite departure from all its predecessors, being arranged to indicate the paths being followed by a few acknowledged leaders, rather than to illustrate a diverse and varied cross-section of expression in America. Instead of the usual 100 canvases by as many artists, it is composed of two or more works by prominent painters, those whom the officials feel have exerted the most influence during the past season. The section devoted to the artists of St. Louis, including 22 paintings by 21 artists, is this year hung separately from the national division, another change. Three of these local works were selected from among their fellows as deserving "honorable mention": "Still Life" by Joseph Jones; "Lazarus, Come Forth!" by Charles F. Quest; and "Second Street" by Wallace H. Smith.

The St. Louis *Post Dispatch* remarked "the almost complete absence of the slap-dash technique which had made previous exhibitions of

modern art at the Forest Park museum difficult for the uninitiated." Mr. Meyric gives the reason in the foreword to the catalogue: "It so happens that in none of the canvases in the exhibition do we find an example of extreme non-representationalism. Even in the most radical of these paintings we find recognizable objects employed, sometimes with considerable realism, to express a mood or series of former relationships, as in the works of Kantor and Weber.

"In the majority of cases, indeed, we find a fairly thoroughgoing realism, but so used as to emphasize the specific emotive character of the particular subject. This is generally accomplished by drastic simplification or by a highly organized design by which the accidental and aesthetically irrelevant have been eliminated. In simple terms, this amounts to direct painting of natural forms as visualized by the selective imagination of the artist, who employs in the process probably little analytical theory but a great deal of feeling and emotion. This the writer feels is a marked tendency in contemporary American painting and, for that matter, in painting in general at the present. It would seem that the experiments of the last fifteen years have indicated that the human world as a whole is not yet ready, if it ever will be, for a total discarding of the facts of objective vision and for the substitution of a

series of abstractions and symbols which can have definite significance only to their creators. On the other hand, the sterility of pure objectivism, no matter how spectacular, has been conclusively demonstrated. It is in the middle ground that the richest artistic satisfactions seem to lie, where the wealth of form and color offered by the world around us is subjected to the emotional demands of the artist and his powers of formal discipline. . . .

"There seems to be a revival of the element of craftsmanship in painting which the rebels against the academic very generally threw overboard in their hurry to get rid of the superficial and unessential. The summary and scornful treatment of pigment which marked the exhibitions of a few years ago is yielding in the majority of cases to what might be called a meticulous handling in direct contrast to the dash and smear which was thought sufficient to embody the ideas and carry the moods of the more radical in the immediate past. This would seem to be a hopeful sign, as it denotes a lessening of the fear of the concrete and a greater certitude as to the rightness of his æsthetic structure on the part of the painter. Ambiguity is a convenient refuge for the experimenter who is lacking in confidence or clarity of vision or for those who wish to manifest strength without a corresponding vigor of ideas."

The national exhibitors: Gifford Beal, Robert Brackman, Alexander Brook, Charles Burchfield, Guy Pene Du Bois, Ernest Fiene, Frederick C. Frieseke, William Glackens, Edward Hopper, Morris Kantor, Bernard Karfiol, Rockwell Kent, Leon Kroll, Jonas Lie, Luigi Lucioni, George Luks, Henry McFee, Kenneth Hayes Miller, Georgia O'Keeffe, Henry Schnakenberg, Charles Sheeler, Simka Simkhovitch, John Sloan, Eugene Speicher, Francis Speight, Maurice Sterne, Allen Tucker and Max Weber. Their canvases were loans by New York art firms—Kraushaar Galleries, Macbeth Galleries, Rehn Galleries, Ferargil Galleries, Downtown Gallery, Marie Sterner Galleries, and Milch Galleries.

The St. Louis artists: Douglas Crockwell, Mabel Meeker, Edsall, Alexandra Korsakoff-Galston, C. K. Gleeson, Joseph Jonas (2), Miriam McKinnie, Alvin Metelman, Frank Nuderscher, Bernard E. Peters, Charles F. Quest, Dorothy Quest, Jessie B. Rickly, R. L. Riggsby, Alwin E. Schmidt, Aimee Schweig, Bernice Singer, Wallace H. Smith, Marie Taylor, E. Oscar Thalinger, J. Baare Turnbull, Florence B. Ver Steeg.

Typical?

The French delight in telling the story of the rude little American boy whose parents took him to the Louvre, who scouted in front of them and when he caught sight of the Venus di Milo put his fingers to his lips, emitted an ear-splitting whistle and shouted, "Yoo-hoo! Here it is!"

Well, the Detroit Art Institute obligingly provided a gallery facing the garden court where the public could watch Diego Rivera painting the mural for which he was commissioned. But the public indulged in such loud-voiced comment that the artist almost became distracted. The museum did the inevitable thing and shut the public out.

Ratio

"Here is a critic," said Mr. Lapis Lazuli, "who asserts that out of every ten thousand pictures painted only one is any good. That reminds me that I got a ripe piece of canteloupe in a restaurant four years ago."

Sculpture in Poland

The post-war period in Poland has seen a new and strongly popular development in the field of sculpture. Not only has the number of sculptors and their works increased many fold, but the very nature of the art has changed. Formerly sculptors were confined almost exclusively to small private commissions in the form of busts, plaques and gravestones. Public monuments were the exception.

Then, with the Treaty of Versailles, Poland once more became a united nation, proud of her history and traditions and strongly nationalistic in her feelings. The desire to commemorate her heroes and achievements grew with her nationalism. Today Warsaw, the capital, has on its program about 60 public monuments, besides prominent sculptures to be erected by the city in the public gardens and parks. Sculpture competitions, not only for monuments but for busts of distinguished citizens, medals, plaques and coins, are now a common occurrence.

Beauty and Utility

To wed beauty to utility in the modern industrial world is the aim of the newly organized National Alliance of Art and Industry, which has evolved from the Art Center after ten years of propaganda for better taste among Americans. "It is our feeling," says Alon Bement, the director, "that we have emerged from the chrysalis stage of vague philanthropic endeavor and are prepared to declare our aims and shoot straight for our mark as a sound membership organization."

The initial program is addressed to the three groups most vitally concerned—the manufacturer, the artist, the consumer. These three will furnish the Alliance with its members. From the sure hand of Earnest Elmo Calkins, noted typographical designer and member of the board of directors, comes the following statement of policy:

"Business is beginning to realize that a short road to better profits is to make products easier to look at. Far-sighted manufacturers are experimenting with beauty, and some of the results have been gratifying and the consumer response convicting. A new generation of artists is disciplining itself to design for the machine, and already there is a considerable reservoir of good taste available, technically trained and admirably qualified. We are on the eve of a new era in industry in which the products of the machine are to be conditioned by good design. The manufacturer will find his goods more saleable, the artist will be assured of a market for his skill, and the consumer will derive a lasting satisfaction from better design in the articles which he must use in the operation of living.

"The National Alliance of Art and Industry proposes to organize this movement, consolidate it, guide it and afford a clearing house for manufacturers seeking greater beauty and artists seeking fuller expression, and to chronicle the progress of efforts to remake an industrial world in a more agreeable pattern. It has a broader purpose than that, however. It proposes to include the consumer in its membership because this movement is a triple alliance; the union of art and industry for the benefit of the consumer. We will be concerned not only with manufacturers who desire to better their products, and with artists qualified to assist in the process, but equally with the public taste, to establish a wider acceptance of beauty in the form of machine-made products. . . . We aim at a complete, well-rounded, homogeneous beauty for this world of ours in which disagreeable noise and unpleasant odors are as objectionable and as unnecessary as ugly visual objects.

"The whole program rests on a solid foundation of cooperation and an enlightened self interest, the conviction that beauty has economic as well as spiritual value—that beauty pays."

The Alliance proposes to hold clinics for industrial executives on the relation of beauty to utility, on the economic value of design; to conduct lectures and conferences for artists on the application of design and its relation to merchandising and marketing; and general lectures on beauty for the consuming public to foster a better popular taste. Exhibitions illustrating these themes will be held at the Art Center galleries, 65 East 56th St., New York, and traveling exhibitions will be circulated among 300 cities. An annual convention will be held to check up progress, develop a practical technical procedure and create a spirit of unity.

The industrial design competitions, formerly

sponsored by the Art Alliance of America, which has been merged with the new organization, will be continued, increased in number and widened in scope. There will also be exhibitions and competitions of industrial products showing improved design. Bulletins, both technical and popular, will be issued to members. Later it is planned to publish a semi-popular magazine on art in industry. A library of design information will be established and a laboratory for design experiment will be maintained. The vocational guidance and placement service hitherto conducted for artists, artisans and designers by the Art Alliance will also be continued.

The officers are: Richard deWolfe Brixey, president; Harvey Wiley Corbett, 1st vice president; John Clyde Oswald, 2nd vice president; Burton Emmett, treasurer; Wilford S. Conrow, secretary. Other members of the board of directors are: George D. Buckley, Earnest Elmo Calkins, Ray Greenleaf, Harry A. Groesbeck, Jr., Mrs. John Henry Hammond, Mrs. Ripley Hitchcock, Paul B. Hoeber, Raymond M. Hood, Rodney Wilcox Jones, Abbott Kimball, Edgar A. Levy, Ban Nash, E. Tappan Stannard.

Further information may be had by writing Alon Bement, Director, National Alliance of Art and Industry, Art Center Building, 65 East 56th St., New York City.

"London Studio"

On Sept. 9, a new publishing house will come into operation, The Studio Publications, Inc., 381 Fourth Avenue, New York. Formed by the London house, the officers are F. A. Mercer, managing director of The Studio, Ltd., London, president; W. S. Hall, formerly managing editor for William Edwin Rudge, vice-president; and Miss J. M. Frost, secretary and treasurer.

The Studio was first founded in London in 1893 by the late Charles Holme, who had already made a fortune as an East India merchant. Its progress was phenomenal and its publications have long been well-known all over the world. The link with this country goes back to the year 1898, when the John Lane Company first undertook the distribution of Studio publications from New York throughout the country. This continued until the beginning of the last decade and then Albert & Charles Boni, Inc. acted in a similar capacity, subsequently giving place to William Edwin Rudge.

The Studio Publications, Inc., will act in an editorial as well as distributing capacity, and will welcome the submission of American editorial matter for its various publications. Now that the two houses are under one control it is possible to distribute in this country direct from publisher to dealer, which permits of revision in price in accordance with present tendencies.

The London Studio, which has now reached its 105th volume, will be 50 instead of 75 cents per copy, Commercial Art & Industry 35 instead of 50 cents.

India Honors Professor Roerich

A special room, dedicated to Professor Nicholas Roerich and containing twelve of his paintings, has been officially opened in the Bharat Kala Bhawan Museum of Indian Art in Benares, India. The paintings depict themes relating to the life and religion of India.

Authenticity

"I see that out in Arkansas," said Mr. Lapis Lazuli, "they are erecting a statue to a hen that laid 103 eggs in 103 days. I wonder if they had all those eggs expertized."

Omissions

Back in 1875 William J. ("Billy") Florence, then 44 years old, originated the role of Colonel Bardwell Slote, flamboyant member of the legislature, in the Benjamin E. Woolf comedy, "The Mighty Dollar," at the old Park Theatre, New York. The play ran, in New York and on the road, for twelve years. In 1880 Florence's portrait was painted, full length, and for 35 years it looked down on the bar of the old Astor House. When the ancient hostelry was dismantled in 1915, the portrait was sold to a collector. Recently he gave it to the Franklin Society, which has offices in the building erected on the old site, and now it hangs approximately in the same spot in space that it used to occupy.

The New York *Herald Tribune* told the story from which the above "digest" was made. But, true to American newspaper practice, it did not name the painter. What portraitist of the period, dead now perhaps, painted "Billy" Florence?

Dispatches say that there has just been dedicated at the little town of Richelieu, 189 miles south of Paris, a statue of Cardinal Richelieu, which formerly had stood in the Cour d'Honneur of the Palace at Versailles alongside the equestrian statue of Louis XIV. It was Richelieu who founded the Academie Francaise, and a committee from that body made the trip from Paris, wearing their green uniforms and cockaded hats. But—

None of the dispatches gave the name of the old French sculptor who made the statue. It is the custom of newspapers to ignore the painter or the sculptor,—whether he be living or dead.

A large equestrian portrait of General Robert E. Lee was unveiled by Mrs. Woodrow Wilson at White Sulphur Springs, W. Va. The New York *Herald Tribune* reproduced the dedication scene and the portrait. The name of the painter was not mentioned.

Carnegie Hall Gallery

A new art gallery in New York initiated through the beneficence of a landlord seeking to promote the prosperity of his tenants will open at Carnegie Hall, New York, on Oct. 1. The gallery, situated in the lounge adjoining the main auditorium, is to be called the Carnegie Hall Art Gallery, and has been "established for the sole benefit of artists maintaining studios in the Hall and its adjoining properties."

The resident committee in charge of the gallery consists of Edwin Howland Blashfield, honorary chairman; Wilford S. Conrow, chairman; Leroy Daniel MacMorris, secretary; Hovsep Pushman, treasurer; Joseph Boston, C. Bosserson Chambers, Frederick K. Detwiller, J. Campbell Phillips and Miss Jane Freeman. It has selected Mr. Lacey, who formerly was with the Grand Central Art Galleries and the Edouard Jonas Galleries, as its sales manager. The initial presentation will feature a group show of oils, water colors, prints, sculpture and crafts of outstanding Carnegie Hall artists. The exhibitions will be changed each month and occasional one-man shows will be held.

The gallery will be open daily to the public except during performances in the hall, when only patrons can inspect the exhibitions.

This is but the first of a series of plans intended to make Carnegie Hall an organized center of the arts, according to Louis G. Kibbe, its manager and guiding spirit.

The Lane Dispute

When Sir Hugh Lane, art connoisseur and expert, and director of the National Gallery of Ireland, went down on the Lusitania in 1915, he left a will leaving his collection of 39 fine paintings, chiefly of the Impressionist school, to the National Gallery in London. However, an unwitnessed codicil at the bottom of the will changed the beneficiary to the National Gallery of Ireland. This codicil was held to be invalid and the pictures remained in the possession of the Tate Gallery (a branch of the National Gallery) in London, where he had placed them on loan.

Sir Hugh had previously lent the pictures to Dublin and had offered in 1906 to give them to Ireland if suitable housing space were provided. This was not done, and he transferred them to the Tate. Ireland has continued to claim the collection, holding that the unwitnessed codicil plainly indicated the owner's desire.

Now Ireland has spent \$150,000 converting historic Charlemont House into an adequate gallery for pictures and sculpture, and has prepared a special room for the 39 Lane pictures. The gallery will open in December, and recent reports indicate that the British Government is friendly to the release of the collection, since there can no longer be any doubt that Ireland has complied with Sir Hugh's desire.

Ogunquit Prize Winners

The jury of awards for the 10th annual exhibition of the Ogunquit Art Center, Maine, has assigned this year's Art Center prize to Harry Leith-Ross for his oil painting, "Spring in the Orchard." The jurors were Margaret Fitzhugh Browne, Gordon Grant, Albertus E. Jones, and Nunzio Vayana. Other awards were:

Oils—Leopold Seyffert for "Myself," Gertrude Fiske for "Sudbury in Winter," Frederick Mulhaupt for "Gloucester Gill Netters." Water Colors—Hilda Belcher for "The Cat," Gladys Brannigan for "Shark and Pilot Fish, Caribbean," Minna Walker Smith for "Blues and Brass." Etchings—John E. Costigan for "In the Field," Henry Pitz for "Conversation," E. Sophonisba Hergesheimer for "Silver Moon Roses." Honorable mentions—Don Emery, Hildegard Muller and Ralph Hillbom.

The Crowninshield Prizes

The three Crowninshield prize winners at the 24th annual Stockbridge (Mass.) art exhibition are: Umberto Romano of Springfield, award for the best painting for "Diana"; Edith Nagler, Huntington, Mass., water color prize for "Magnolias"; sculpture prize, Frances Savage, New York, for a small bronze portrait bust of a woman.

The judges were Miss Alice Foote, Mrs. William Marshall Bullitt and Stuart C. Henry, curator at the Berkshire Museum, Pittsfield.

Southerners in New York

New York members of the Southern States Art League are planning their second Special Exhibition, to be held next Fall at Columbia University. Mrs. H. E. Oden Campbell, and Mrs. Gladys Bannigan comprise the exhibition committee.

The Listening Post

"If money really talks," said Mr. Lapis Lazuli, the noted painter, "then what we artists need is an amplifier."

Sculpture With Dynamite, Borglum's Theme



Gutzon Borglum's Men Preparing to Dynamite George Washington's Face.

Sculpture by dynamite is the theme of an article contributed by Gutzon Borglum to the *Du Pont Magazine*. "Mountain Sculpture" is the title, and under the author's signature are the words "Sculptor and Engineer." He tells of the technical methods he has developed in carving the gigantic heads of Washington, Jefferson, Lincoln and Roosevelt on Mount Rushmore, S. D., as evolved previously when he had undertaken to carve a mass of granite at Stone Mountain, Ga., 800 feet high and 3,000 feet long, into a spectacle of the Confederacy.

Mr. Borglum found that the old methods of blocking out masses of unnecessary stone and trying, by plug and feather-wedge and drills, to split them off were "childish and inadequate." So he took up the subject of explosives. He pondered the question and experimented for months before he found a way to blow off just the material he wanted to be rid of and at the same time "preserve the stone left in place, intact and without injury." Granite "splits easily in some directions, while in others it is stubborn and cranky." So Mr. Borglum worked out a system whereby he measured the resistance of the stone, placed

the drill holes either closer together or wider apart, then graduated the charges of dynamite. His assistants have become experts.

"We have developed the drilling and blasting away of stone on Mount Rushmore to such a nicety," writes the sculptor, "that I can shape out a nose to within an inch or two of the finish surface, even down over the point of the nostrils, shape out the lips, grade the contours of the cheek and the brow and all round surfaces. We can shape out even the eyebrow as a whole, but the defining of the eyelids and pupils is done with a drill and the air tool, operated by hand."

Last year at Mount Rushmore 15 men removed more than 12,000 yards of granite. It required just two months to do work which by the old methods would have required three years, at six times the cost.

The art world will concede that Gutzon Borglum, sculptor and orator, is entitled now to write the word "engineer" after his name.

THE ART DIGEST presents without bias the art news and opinion of the world.

He Turned Left

Alfred H. Maurer, internationally known artist—son of the late Louis Maurer, centenarian—died by his own hand on Aug. 5 at the Maurer family residence in New York. But a fortnight elapsed between his death and that of his father, who was the oldest living painter in the United States and the last surviving Currier & Ives artist. The younger Maurer, who was 64, had been in ill health and despondent for some time. A previous attempt at suicide had been frustrated.

The son was born in New York in 1868 and got his art training under John Quincy Adams Ward and William Merritt Chase. It was the hope of the father that his boy would follow in his footsteps and paint in the conservative tradition. The younger Maurer, although he was destined to become one of the leaders of the modern movement in America, did follow the academic diction for several years. "For a time he painted in the manner of Whistler and Sargent and his work received much praise," said the New York *Herald Tribune*. It was while a conservative that Alfred Maurer painted "An Arrangement," which won a \$1,500 first prize and gold medal at the 1901 Carnegie International and now hangs in the Maurer home. He had presented it to his father, who is said to have prized it above all his other works.

In 1910 the French modernistic movement began to be felt in America, and Maurer went to the left, embracing modernism as strongly as he had previously been attached to conservatism. The *Herald Tribune*: "By the time of the famous Armory Show in 1913, Maurer was one of the leaders of the American modernistic movement. He went the whole way to cubism. In later years his painting became a bit more conservative, but he was still interested in modernism and worked a great deal in abstraction."

The younger Maurer was for many years a prominent member of the Society of Independent Artists. He was known as a sincere friend of the struggling and needy artist. A member of numerous art clubs, he is represented in many of the nation's leading museums.

Gene Lux, art critic of *Life*, writing before Alfred Maurer killed himself, found in the two Maurers a definite link between the old order and the new: "The 'boy' of old Louis Maurer forms a complete link from that distant time to our present days. The 'boy,' Alfred, 64 years old himself and an erstwhile student of his father (later he studied in Paris), developed during the most hectic and chameleonic period art history ever witnessed, and his development is an accurate record of the currently prevailing styles.

"I always like to refer to the Maurers as an outstanding example dramatizing the growth of modern art in America with all its mistakes, hardships and struggles, trying to find a true expression for our own era. To the vast army of laymen who still doubt the validity of modernism, and those who still believe that the simplicity and apparent primitiveness of our mode of rendering is something which 'every child could do,' I know of no better example than the history of this direct line from the Currier & Ives artist to the simplicity of Alfred Maurer's latest canvases.

"The lesson is excellent; it shows that an artist who was master enough to win the first prize in the 1901 Carnegie Show with 'An Arrangement' (painted in a Whistlerian vein) had to become an apprentice again and spend quite a number of years in earnest study be-

fore he could express himself satisfactorily in the 'primitive' simplicity of modern painting and establish an individual style in it."

A Great Restorer Dead

Herbert E. Thompson, internationally known authority on old masters and the restoration of paintings, died at Waltham, Mass., on Aug. 5, at the age of 55. He was in charge of restoration at the Boston Museum, the Corcoran Gallery, the Freer Gallery of Art, the National Gallery at Ottawa, and the Gardner Museum at the Rhode Island School of Design. Mr. Thompson is credited with having saved untold thousands of dollars for collectors by his keen eye in detecting fakes.

Born in Lexington, Mass., Mr. Thompson studied at the Massachusetts School of Art and, later, under several well known artists and experts. Probably his most spectacular feat was the restoration of Bellini's "Virgin and Child," known as the "Crespi Bellini." This painting was almost completely destroyed by fire and steam on the ship which brought it from Europe to the Fogg Art Museum. Mr. Thompson undertook the task of restoring the work by transferring the hundreds of small pieces of paint which had fallen from the original panel to a new foundation. The painting today stands a monument to the miracle of modern preservation.

Gaugengigl, Sargent's Friend

Ignaz Marcel Gaugengigl, for years known as the "Meissonier of Boston" because of his faithful attention to detail, died there on Aug. 3 at the age of 77. He was one of Boston's best known painters of "the old school."

Born in Bavaria in 1855, Gaugengigl came to Boston in 1880 for a short visit but remained to make it his home. During his early career he specialized in small canvases painted in the most realistic style. Later he turned to portraiture, painting many of Harvard's ranking professors. John Singer Sargent was an intimate friend of Gaugengigl.

Bernard Sickert Passes

Bernard Sickert, aged 70, scion of one of Britain's most talented families, of which Walter Sickert is the most famous, died at the Quaker settlement of Jordans, England, on Aug. 2. His grandfather, Johann Jurgen Sickert, a Dane, was a painter and decorator employed in the Danish Royal palaces. His father, Oswald Adalbert Sickert, exhibited regularly at the Royal Academy. Bernard's pictures, according to the London *Times*, recall the work of his father after he had come under the influence of Whistler.

Goulden, Who Sculptured Carnegie

Richard Reginald Goulden, English sculptor who executed the colossal statue of Andrew Carnegie in Dunfermline Glen, Scotland, where the great philanthropist was born, died on Aug. 6, at the age of 55. Since the War, in which he was severely wounded, Goulden had designed and executed many war memorials throughout England.

O'Hagan, Desert Painter, Dead

John L. O'Hagan, "painter of the desert," is dead in Los Angeles following a stroke suffered while taking a group of his paintings to the Art Commission Gallery, City Hall, for exhibition. He commenced painting the desert some years ago in an effort to regain his health.

Bauer Is Dead

Marius Jacques Alexander Bauer, eminent Dutch painter and etcher, died at Amsterdam on July 18, after an illness of only a few hours. He was 65 years of age. So well was Bauer known as an etcher that any representative contemporary collection was almost sure to contain one of his prints of the East.

Campbell Dodgson, English artist, wrote of Bauer: "Both as a painter, in oils and in water-colors, and as an etcher he was chiefly inspired by the romance and splendor of the East, with which he first became acquainted at Constantinople in 1885. Later he visited Egypt and travelled repeatedly in India, where he found the subjects of his latest etchings. He delighted in processions and temple ceremonies and in the crowded streets of Oriental cities, while he also illustrated the 'Arabian Nights' and romantic literature by various European authors."

One critic wrote in the London *Times* concerning the "veils of shadow" that marked Bauer's prints: "Though Bauer often worked in pure line, he was before everything a composer in tone, arranging and rearranging veils of shadow to emotional ends, and allowing his great powers of drawing to be taken for granted in suggesting movement and the 'envelopment' of light and atmosphere. He drew not so much objects as the conditions in which they exist, and his power of moulding the conditions into pictorial unity was remarkable. It was not the superficially decorative East that appealed to him, but rather the spirit behind it—the hidden music of the visible movement. As a colorist he was reserved, working by suffusion rather than by pattern, but his greyest paintings are full of suggested color."

In America, David Cohen of the Holland Art Gallery, Philadelphia, paid tribute to Bauer the etcher: "Although the originality and vigor of Bauer's talent as a painter, as water colorist, as draughtsman, have won him an honored and distinctive place among Joseph Israels, the brothers Maris and Bosboom, it is not too much to say that there has been in Holland no etcher as great and individual as Bauer since Rembrandt himself, while beyond his own land his place is secure among the master-etchers of our time. Yet loyal, as are all great modern etchers, to the Rembrandt tradition in his expressive dependence on the supple and vital line truly bitten, it is in the range, character and imaginative quality of his pictorial vision that he is specially distinguished from his fellows. Good Dutchman though he was, never did his native landscape and his countrymen appeal to his etching needle. The canals, the windmills, the Zuyder Zee, he left ungrudgingly to the pictorial enthusiasm of the foreign etchers for whom the land of Rembrandt is ever the object of almost sacred pilgrimage. Bauer's own pilgrimage was always towards the eastern scene with its living past, and he looked about him, not with the eyes of the touring artist seeking the picturesque appeal to the western mind, but with the intuitive vision of one for whom East is East, where reality is what imagination may find there.

"Marius Bauer's career was very productive, full of work, full of honors, and death found him still in his prime."

Mrs. Abbie A. Knx Dead

Mrs. Abbie A. Knox, mother of the painter, Susan Ricker Knox, and known to hundreds of artists and art lovers in America through her active interest in aesthetics, died at Hillside Studio, York Harbor, Maine.

Rending a Veil

An article by Dudley Pratt, Seattle sculptor, on "Appreciation and Preconceptions," printed in *The Town Crier* of that city, makes an attempt to promote the enjoyment of sculpture by leading the beholder to dispense with all the critical theories and methods of analysis that are now prone to cloud his perceptions.

"I know only one rule for enjoying sculpture: Have no preconceived idea of what you expect from it," writes Mr. Pratt. "That is all."

He goes on to say that the minute a man "begins to sort his discoveries into categories, to decide what desirable qualities in the sculpture have produced his enjoyment, to differentiate good work from bad according to the presence or absence of these qualities—in other words, the minute he begins to form prejudices—at that minute he begins to lose his pleasure in the art. . . .

"If you can learn to approach works of art with an honestly open mind, knowing or expecting nothing of them, your positive pleasure will be greatly increased. You will never be disappointed because you didn't find what you expected. You will find nothing bad, only with different varieties, greater and lesser degrees, of interest and excitement for you. You will not be half-sophisticated—that awful state where things leave you cold. If you see many works of art, you will eventually have a sum total of impressions which covers so much ground that you can maintain an open mind even in spite of any critical analysis you may make—that is, you will have no prejudices because you are in favor of everything and you will be a very rare sort of person.

"Mass, line, structure, dynamic symmetry, *taille directe*, and dozens of other qualities have nothing to do with the enjoyment of sculpture. Then what use is it to talk about them? A lot of use—to sculptors and critics; people who are not out to enjoy sculpture themselves, but to predict what, in the way of sculpture, other people will enjoy. Through hundreds of years endless people have enjoyed the beauty of certain great works. The critics and the rank-and-file sculptors who have no irresistible message of their own analyze the great works of the past to find out what the qualities are which people enjoy. They find that all the greatest sculpture seems to have, in addition to the 'divine spark' which makes it great, definite qualities of rhythm, abstract form, balance of masses, respect for the medium used, anatomical structure, etc.,—and that therefore these qualities should be employed to make successful sculpture.

"Every time one of these qualities, common to all great sculpture, is rediscovered, a new style bursts upon the world; a new series of apes try to charm the public with a new formula, and some, who are perhaps less apish apes than others, succeed very well. In the days of our fathers it was the quality of physical idealism; then accurate anatomy; later, pattern and design; now a passion for bringing out the intrinsic value of sculpture materials.

"Don't be fooled into thinking you must search for any of these particular qualities and approve or condemn according to their presence or absence. The greatest sculpture generally has all of them, but they are a by-product. The main product which the sculptor is really trying to produce is *your* instinctive reaction to his work—a reaction unhampered by any fixed standard at all. The reaction of the

Antwerp to See Foujioka's California Types



"Confidence," by Noboru Foujioka.

An exhibition of California subjects by Noboru Foujioka will be held early next year in Antwerp "by request." It is a tradition in America that Europeans will not buy American art, but there is a facet connected with Foujioka's invasion which may result in many sales. Europeans have seen so many California-made movies that they are greatly interested in that state. So Foujioka is now hard at work in San Francisco painting the pageant of its street life,—on Telegraph Hill, the waterfront, and other characteristic places.

This artist, Japanese-born, began his studies in Tokyo, but left Japan because he was not in sympathy with the Nipponese tradition. He settled in Portland, Ore., but later went to the Art Students League, New York. He suffered privations in the East, and acquired a grievance which Pacific Coast artists never tire of describing: In dire straits, he sold a painting to a dealer for \$1.50, less than the cost of materials, only to find a few weeks later that the dealer had found a collector who paid \$300 for it.

The Japanese consul general in New York "found" Foujioka, and his fortunes turned. He

was sent to Paris, where he fell under the influence of the French modernists. Exhibitions and European recognition followed. But eventually he went back to his first love, the Pacific Coast. Recently an exhibition of his work was held at the California Palace of the Legion of Honor, and Ada Page, critic of the *Wasp News Letter*, wrote:

"Foujioka has viewed the street crowds, back-stage denizens, Latin Quarter casuals, Charleston and Rumba dancers, window shoppers and subway sufferers with a delightful satire that is philosophical rather than savage. . . .

"The artist seems to have an especially sensitized consciousness for the frailties of women. Many of his genre paintings chanced to be made in the years when skirts were worn above the knees, and in the clear light of his frank interpretation one sees various cheerful ladies who are pigeon-toed and lumpy, and others whose legs are harum-scarum, irresponsible, or wanton. 'Some women do not like my paintings,' says the artist thoughtfully. 'For the same reason, we fancy, that some women do not like a mirror in a strong light.'"

public is the only ultimate standard for art, and the only qualification to this statement is that it must be a genuine unpremeditated reaction—the sort of reaction usually gained only by people who know so little that they have no prejudices, or so much that they have a universal experience of artistic possibilities."

C. J. Bulliet, critic of the *Chicago Post*, replying to an artist who insists that "everything El Greco has done, or Rembrandt or Renoir or Cézanne, is a matter of line and pigment, capable of analysis to its last infinitesimal," says: "The implication is that any analyst of first rate reconstructive ability could produce an original that would be another El Greco or Rembrandt or Renoir or Cézanne. . . . It savors of the logic of the chemists who have reduced the human body to its ultimate elements, demonstrating exactly what we are made of and in what proportions. . . . But nobody except that medieval rabbi who constructed the Golem and Herr Frankenstein-

ever created a synthetic human body that would work.

"The element of 'mystery' in art is akin to 'magnetism' in the actor. It has little to do with 'intelligence'—little with even 'knowing how.' For example, the late Henry Miller knew about all there was to be known about the art of acting, but his acting, always correct, was cold and lifeless. On the other hand, the late Robert Mantell was of limited intelligence and woefully at sea in the elements of his 'art.' Yet he was the best Shakespearean tragedian the American stage has ever known.

"Mystery" in art, 'magnetism' in acting, are an intangible quality of genius that defies the analyst, just as the 'life fluid' defies the chemist. This 'mystery' is what makes Greco the lone figure he is in all the ages—what makes Cézanne the sole super-genius of the Moderns."

THE ART DIGEST's advertising columns have become a directory of American art schools.

Detroit Figure Is by Leonardo's Nephew



"Boy With
Geese,"
by
Pierino
da Vinci
(1531-1554).

In 1925 the Detroit Institute of Arts acquired a charming little fountain figure, "Boy With Geese," attributed to Domenico Poggini. Dr. W. R. Valentiner, director of the Institute, never fully convinced of the authenticity of the attribution, conducted one of his characteristically thorough searches and now furnishes proof that the figure is the work of Leonardo's nephew, Pierino da Vinci (1531-1554). It was predicted of Pierino when still a child that he would become a great artist like his uncle, but he died at the age of 23, after producing several excellent works, of which Detroit's "Boy With Geese" is now classified as a worthy example.

Dr. Valentiner, writing of the figure in the last number of the Institute's *Bulletin*, quoted the following human-interest excerpt from the writings of Vasari: "To the father of Leonardo, Ser Piero, there was born, after Leonardo, a younger son whom he called Bartolommeo and who, remaining at Vinci, and having arrived at the age of manhood, took one of the best-born maidens of the Castello to wife. Now Bartolommeo was exceedingly desirous of a male child, and frequently described to his wife the greatness of that genius with which his brother Leonardo had been endowed; wherefore she prayed God that he would make her worthy to be the mother of a second Leonardo, and that by her means a successor might be presented to the family, he being now dead.

"Some time afterwards, and when, according to his desire, there was born to Bartolommeo a graceful little son, he was minded to give the child the name of Leonardo, but being advised by his kindred to choose that of his own father instead, he consented to give the boy the name of Piero. . . .

"At this time there came two intimate friends of Bartolommeo to Vinci, and were lodged in his house, Maestro Giuliano del Carmine namely, an excellent astrologer, and a priest, who was a chiromant or fortune teller. These men therefore, having exam-

ined the forehead and the hand of Bartolommeo's little son, predicted to the father, the astrologer and chiromant together, that the genius of the child would prove to be very great; they added that he would make extraordinary progress in the mercurial arts and that in a very short time, but they declared that his life would be a very brief one. And too true was the prophecy of these men, since both in one respect and the other—but one would have sufficed—whether as regarded his art or his life, it was amply fulfilled."

Pierino served his apprenticeship under Tribolo, a pupil of Michelangelo, and so came directly under the influence of that great master. Dr. Valentiner noted signs of this influence in the "Boy With Geese": "The turning of the body is masterly, built up on the rules of contraposition created by Michelangelo; the modelling of the body is of the finest observation, and the forms of the geese, with their softly executed wings, conform with great skill to the lines of the boy's body. . . . The life of the young sculptor, who died in 1554, seems to have been astonishingly creative. In all his works we find as characteristic a lively narrative talent, rich movement in the depiction of the nude, a fine sense of observation, and a great attractiveness, especially in the portrayal of putti, all of which our group possesses in the highest degree."

One wonders how far Pierino would have gone had not death intervened.

Sprague Shows in Dayton

Dayton had a chance in August to see the work of one of its own young artists, Robert B. Sprague, who was accorded an exhibition by the Art Institute. The local critics praised his pictures for their fundamental qualities of solid drawing and originality in handling and composition. Mr. Sprague has been a pupil of Guy Wiggins, Emil Bisttram, Howard Giles and John M. King.

Manet's Niche

Edouard Manet died fifty years ago and in that time has been in turn laughed at, applauded, and finally by contemporaries, rather patronized, writes Ruth Green Harris in the *New York Times* apropos of the great Manet exhibition which France is giving in the Orangerie in commemoration of the 100th anniversary of his birth. The exhibition includes many of Manet's most famous works, several of them loans from American collectors and museums, and affords a perfect opportunity to evaluate his art in the light of present day tendencies.

"Elie Faure," wrote Miss Harris, "reminds us that at the time of the 'Olympia' Zola was driven from the public journals for defending him." George Moore says: 'In Manet there is nothing but good painting and it is therefore possible that he might have lived until he was 80 without obtaining recognition. Death alone could accomplish the miracle of opening the public's eyes to his merits.' And to quote another English critic, Wilenski, writing forty years later: 'Manet, when he was not imitating Velasquez, was an original, descriptive artist and he exploited in his technique the effects of light fusion which he discovered in over-exposed photographs.' However, there is nothing Wilenski respects and fears as much as he does a photograph.

"It was not only the bold and original painting that disturbed his fellow artists, but the actual treatment, as well, of subject. The realistic nudes, about which Manet made no comment other than putting them down in paint, were shocking to his contemporaries. And perhaps a question of realism also disturbs us. Manet put down what he saw, not confusing his paint with any psychological complexes. He was too realistic for the XIXth century and is not sufficiently so for ours. For endeavoring to include the moral within the physical aspect of a subject is certainly trying to be as realistic as possible about it.

"There is an atmosphere of warmth and soberness in the gallery now, even though these same pictures did set off so many fireworks when they were first shown. And this is probably because they look as if they had been made without any effort whatsoever. They seem to have grown of themselves. We have become accustomed to the hot anxiety, the struggle for expression, the humors and the wit and the eagerness, even the dexterity (there is no show of dexterity here) that at once hamper and quicken the painting of today. But if the general air be sober, the work is brilliant. And what one finds most moving—the present day viewer of pictures must have his little emotion—is the actual quality of paint. It is as if one were suddenly arrested by a natural voice of wonderful beauty, regardless of what the voice had to say."

Standing before Manet's famous portrait of Zola, his friend and defender, the writer had these thoughts: "Manet may not have made a psychological portrait, but he was less an egotist than almost any portrait painter one can name. Aside from the beautiful ease and except that Manet was 'the first man in Europe to have the audacity to lay one light color on another light color, to reduce the semitones to their minimum, or even to ignore them and almost suppress the modeling by juxtaposing or superimposing strokes bound by a line,' there is nothing personal about his portraits. He never sees in others a self-portrait, never a variation of his own mask. Not being introspective himself, perhaps, he does not examine the interiors of anybody else. But just because there is so little of Manet, there is so much of his sitter."

246 Pictures Sold

The 1932 exhibition of the Royal Academy closed in London on Aug. 6, with a total paid attendance of 136,000 and a total sale of 246 pictures for more than £11,000. (\$38,170). The 246 pictures were sold outright in the galleries, and the figure does not include more than 100 portraits and other works commissioned or sold before they reached Burlington House. Last year 295 pictures were sold for about £15,000.

The highest price for a picture sold in the galleries was £700 (\$2,429) for Sir Herbert Hughes-Stanton's landscape, "Cagnes, France," which was acquired by the Melbourne Art Gallery, Australia. Among the pictures privately sold was "A Conversation Piece" by James Gunn for 1,500 guineas (\$5,375), which is believed to be the record figure for 1932.

THE ART DIGEST is indebted to the *Art Trade Journal* for additional quotations from what London critics said about the exhibition. From these, it seems that the English critics are equally as expert in excoriating an "Academy" show as the New York writers,—perhaps more so. Here are four:

Constance Vaughan in *The Daily Sketch*: "I am tired of those three large nudes, hanging about for that apple; of incredible white shoulders; of incredible adamantine chocolate-box young women in their latest evening clothes."

"I am tired of villages on Tuscan hilltops, village streets in Normandy, village scenes in southern Spain, village cronies leaning against village walls in sunny Devon."

"I am tired of Mr. J. Farquharson's sheep ambling home through the snow since (I understand) the early 'eighties. Dante never lost himself in a denser wood than did these poor bewildered beasts wandering through their yearly academic sunsets."

"I am tired of all that has no relation to the exacting, strange, vivid, changing and daily life about us."

"This year the Royal Academy is not merely dull, it is lifeless to the point of decomposition."

P. G. Konody in *The Observer*: "Dull and wearisome, it abounds in accomplished work—far from the academic point of view. It is the point of view that is wrong: the stubborn refusal to take cognizance of changing conditions; the insistence upon nineteenth-century standards, against which the present generation is in open revolt. For, let there be no mistake about it, the average art student of today is impatient of old shibboleths and is heart and soul with what the champions of academic tradition still loosely and contemptuously refer to as 'Futurism,' even though what once was the future has long since become the present, and even the past."

Bernard Falk in *The Sunday Dispatch*: "Were one tempted to be facetious about so solid an institution as the Royal Academy exhibition, one would say that it was worse than ever; to which the aptest retort would be, 'Yes, it always is.' Taking the most merciful view of the paintings admitted this year, it is difficult to avoid the opinion that the exhibition is a great disappointment. A sound prophecy is that 90 per cent of the exhibits will never be heard of again once they have enjoyed their fleeting hour at Burlington House."

Twain in *The Referee*: "It will surely go down as one of the dullest and most depressing shows ever offered to a long-suffering public. The two previous exhibitions gave

"Storowton" to Have Its Second Art Show



"Storowton, New England Village," by Ruth Haviland Sutton.

In 1931 the Artists' Guild of Springfield, Mass., made art history in New England by holding the first fine arts exhibition ever incorporated in the Eastern States Exposition, the Bay State's great "state fair." So successful was the undertaking that the Guild was again invited to co-operate this year, with the probability that these exhibitions will become annual. During the Exposition, Sept. 18 to 24, the art show will be held in the Town Hall of Storowton, the New England village located on the fair grounds.

sign of some movements of life on the part of the hanging committee; but the collection of works now on view at Burlington House is dead beyond hope of resuscitation even at the hands of the most reactionary and unintelligent criticism. A preliminary saunter through the galleries leaves one with the bewildered impression that the hanging committee selects 'names' rather than works of art, and is prepared to accept any ineptitude in paint and stone so long as it bears a name that is known to regular Academy patrons."

Storowton was made possible through the generosity of Mrs. Helen O. Storow of Boston, chairman of the Home Department of the Exposition, who had the vision to preserve, untainted by encroachments, the characteristics and spirit of the typical New England village. Grouped around the traditional green are the church, the schoolhouse, the tavern (now dry), the blacksmith shop and a number of dwellings. Furnished in the style of the period and actually lived in, the village is a center of interest from its annual opening in the Spring until Thanksgiving. Reproduced herewith is Ruth Haviland Sutton's conception of Storowton through the medium of the linoleum block.

The Artists' Guild has been filling an artistic need in Springfield for nearly a decade, providing a place where the artists assemble to work in whatever medium they desire, or to discuss art topics of the day. The association, which limits its membership to those actively interested in art, holds members' exhibitions semi-annually. Its "platform" characterizes it as "a place where the free-lance opinion is sought, regarded, and argued, but never denied."

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RECENT PAINTINGS by IWAN CHOULTSE

Four-Fifths Off

No purchases were made this year by the Chantrey Bequest for the Tate Gallery at Millbank, a branch of the National Gallery of England. However, the director of "the Tate," Mr. James B. Manson, organized for the Summer "a selection of pictures bought under the terms of the Chantrey Bequest during the last forty years or so," to quote the London *Sunday Times*.

The exhibition gave Frank Rutter, critic of the *Sunday Times*, the cue to evoke a whole preaching on art and desuetude. Without comment, THE ART DIGEST presents a "digest" of Mr. Rutter's view:

"Here, for example, is Hacker's 'Annunciation,' bought in 1892; Millais' 'Speak, Speak!' bought in 1895; 'Alleluia' by T. C. Gotch—dating from 1896;—Sir Frank Dicksee's 'The Two Crowns,' acquired in 1900, and Mr. Cadogan Cowper's 'Lucrezia Borgia' which was considered to be the 'picture of the year' in 1914. When we consider the improbability of one of these pictures being recommended for purchase by any trustees of to-day, we see how greatly taste has changed.

"It has been calculated that the 35 oil paintings hung by Mr. Manson originally cost over £25,000 [then \$121,000]. It has also been estimated that if sold by auction to-day the total collection could hardly be expected to bring much over £5,000 [now \$18,300].

"It is always easy to be wise after the event and for a younger generation to scoff at judgments passed by their elders; but what is more important for us to remember is not that certain Academicians were wrong—according to the verdict of to-day—but that certain other people were right.

"The general consensus of education opinion to-day about these pictures testifies to the justice of Mr. D. S. MacColl's campaign against the former administration of the Chantrey Bequest.

"Further, what most certainly should not be forgotten, is that 30 years ago, while these pictures were being bought, Mr. D. S. MacColl and other critics were repeatedly urging the claims of such painters as Steer, Tonks, Sickert, Orpen, and Augustus John. It is, I think, indisputable that if the Chantrey purchases in those days had been made from the most promising members of the New English Art Club instead of from the most popular exhibitors at the Royal Academy, the present capital depreciation would have been nothing like so severe.

"While almost everything else in the exhibition at the Tate Gallery illustrates only fluctuations of taste and the ephemeral character of popular reputations, there is one picture which stands the test of time and triumphantly asserts that, come what may, good painting

is always good painting. This is Sir George Clausen's 'The Girl at the Gate,' which was purchased so long ago as 1890. It is instructive to note how this 40-year-old Clausen has preserved its clear, blonde, silvery tonality. . . . Discussion as to the monetary value of paintings is usually as unprofitable as it is unbecoming, so that it proves little to say that Millais' 'Speak, Speak!' cost ten times as much as the Clausen and possibly is not worth a tenth of the latter to-day. But the comparison is not altogether useless if it makes us wonder whether the system of purchase is not at fault; for history certainly seems to teach that the way to get worst value is to buy the work of elderly artists at the height of their reputation.

"On the other hand, the best bargains have usually been secured by the courageous purchase of early works by young artists of promise. This is the policy that has always been pursued in France. The authorities of the French museums buy a great deal, they buy cheap, they buy young, and among the fish that come into their wide net are usually some prize captures. In England, on the other hand, the practice seems to be to buy little, to buy dear, to buy old, and—generally—to buy wrong."

London Auction Prices

In a sale of paintings at Craigwell House, England, "Mrs. Thornton," by Lawrence, which sold at Christie's in 1923 for £2,940 (\$13,745), brought £1,155 (\$4,000). "Sarah Lady Moxborough," by Reynolds, which fetched £115 in 1888, went for £210; "Madonna and Child," by Neri di Bicci, which brought £131 in 1926, sold for £630.

Other prices were £630 (\$2,180) for Brangwyn's "The Ship Builders," £294 for Lucas Cranach's "A Merry Company" and £315 for "Madonna and Child" by Bernard Van Orley.

Less Than Half Price

A Louis XV snuff-box of green jasper mounted with gold and overlaid with flowers in white and fancy colored diamonds was sold at Christie's in London for £1,000. Five years ago it was sold by the same auction house at the dispersal of the Russian state jewels for £2,600.

Elizabethan Cup, \$3,800

An Elizabethan cup, 6¼ inches high, consisting of a Ming bowl mounted with silver and with a silver cover bearing the London hallmark for 1569 was sold at auction at Christie's in London for £1,100 (\$3,800).

British Museum Attendance Grows

The official report for 1931 reveals that 1,254,711 persons visited the British Museum, as against 1,201,639 in 1930 and 1,191,758 in 1929.

Art Collector as Ambassador

Oscar B. Cintas, who ranks as one of Cuba's greatest art collectors, has been named as that nation's ambassador at Washington.

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They Paint Alike?

The Art Institute of Chicago has organized an unusual exhibition, bringing together in one assemblage the prize winning paintings of the last three years in the Chicago shows. C. J. Bullett, critic of the Chicago *Post*, who has a reputation for saying just what he thinks, found that the prize winners "huddled all together in one gallery are no more impressive than when scattered through the shows, of which they were supposed to reach the high-water mark.

"If the man from Mars, mistaking this for the World's Fair year, should come down to Chicago and see the present show, he might wonder, unless he were ultra-polite, what the average run of Chicago painting is like if this selection is the best. . . .

"The trustees, mindful of the howls of rage that have gone up from 'Old Hats,' once reigning at the Institute, but of late practically excluded by the out-of-town jurors, have seemingly combed the shows for something that would soothe the wounded, and have awarded the prizes to the 'moderates,' to say the least. . . .

"About the only unifying certainty of the show is that, so far as prize winners are the criterion, there is no 'Chicago style.'

"That, at least, is something to be thankful for, since, so long as we have no 'style' we can't settle into the deadly, smug rut of the New York painters.

"It used to be possible to tell New York painters apart, not as individuals, but as groups. For example, the Daniel group, all painting alike, could be told from the Rehn group, all painting alike.

"But, in late years, even these barriers have been broken down, and now all New York painters paint alike—else they don't get their names into the papers. Any one of the painters recently admitted to the Metropolitan museum would have painted all the nine pictures bought, with few people being the wiser."

Indicative

The average daily attendance at the Museum of Modern Art this Summer is more than double the figures during either of the two previous Summers the institution has been open. Some explanation for this phenomenal increase may be had from the fact that the museum moved into its new home last May, benefiting by increased wall space and better planned galleries. For the ten month period from Oct. 1, 1931, to Aug. 1, 1932, the attendance far outdistanced the record for the preceding twelve months, with a total of 154,172, as compared with 129,051 from Oct. 1, 1930, to Oct. 1, 1931.

The museum's Summer exhibition of paintings and sculpture, including the bequests from the Lizzie Bliss collection, selections from the museum's own permanent collections and loans from private collectors, will continue until Oct. 23. A special showing of color reproductions of modern paintings, arranged by the officials as an educational service for colleges and clubs, will remain on view through September.

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New International

The College Art Association's first international exhibition of paintings will open on Jan. 1 at the Worcester Museum, where it will play the leading role in the inauguration of the new museum building. Three hundred works are being assembled and of this number approximately 225 will come from Europe. Besides the United States, the following countries will be represented: England, France, Germany, Spain, Italy, Belgium, Holland, Austria, Hungary, Switzerland, Czecho-Slovakia, Russia, Poland, Denmark, Norway and Sweden. The European paintings have already been collected.

Perhaps the most interesting feature of the exhibition will be the inclusion, side by side with the work of the more famous artists, of paintings by unknown or little known men, and the exclusion of certain painters whose canvases have been so long and so frequently shown that they almost form a traditional background for exhibitions of this nature. The committee has endeavored to preserve a unity of spirit within each national group, so that each will be different from its neighbor and very like unto itself. The exhibition, the sponsors say, will not only demonstrate the varying viewpoints from which a definite problem may be interpreted, but will reveal that "the chauvinism which seems to be infecting our daily bread has not passed painting by."

"Thus," says the association's announcement, "the English section will be found intensely English, with an attempt toward the modern—an attempt in some instances well realized, but, for the most part, side-stepped at too late a moment. The great contentment which the English artists feel in their work, and the great content with which the English public regards it has done much to render this art an insular one, self sufficient, self contained, self nourished, and, it must be confessed, on the whole self satisfied."

"In a different spirit, and with the protective coloration of their various nationalities, what is true of England is true of the other groups of paintings in this exhibition. The German section, for example, is intensely earnest, vigorous and masculine—the fear being that time will overtake them if they do not overtake it. The French section rests somewhat on past laurels, but with less smugness than in years just past, with the result that a few surprising things have come to the fore. The incentive in France seems greater than elsewhere—there is a marvelous epoch to live up to, and the young artist has the immediate goal of a new Picasso beside which his painting may hang. Russia is decorative where she is not anecdotal—with amazing returns to the painter's painting. The will betrayed in the Russian section seems indomitable."

Following the opening in Worcester, the exhibition will be shown in New York, from where it will be circulated among the museums throughout the country.

Medal for a "Bathing Baby"

The Laguna Beach Art Association announces that Eleanor Colburn received the gold medal for her "Bathing Baby" by popular vote of the artist members.

Eclipse Reversed All Color Values in Art



"Marriage of the Sun and the Moon—Totality," by F. K. Detwiller.

The New England States have just had an exciting time with the eclipse of the sun. Apropos of the subject is Frederick K. Detwiller's feat on Jan. 24, 1925, of painting the total eclipse at Haverstraw, N. Y., a set of three pictures now on exhibition at the Adler Planetarium and Astronomical Museum, Chicago. The artist was in Maine during the Aug. 31, 1932, eclipse and undoubtedly undertook the subject again.

Mr. Detwiller called the series "The Marriage of the Sun and the Moon," an ancient and mythological title. The first picture he called "The Processional, or Bridal March," in which the moon came to wed the sun, attended by Venus, Jupiter and Mercury,—just before the totality. The second was "Totality," the marriage attended by the Heavenly Hosts. The third was "The Ring, or Recessional," just after totality. Each painting is 44 inches high.

In making his notes for the pictures, the artist found difficulty in registering the color, as it was "unearthly." At the moment of totality, he says he "jumped," and stood transfixed by the pearly light, "beautiful beyond celestial description." The moon like a disk was black and dark green in the center, hence its green

shadow over the Earth. He found that the law of values was completely reversed. The moon was the darkest value, or blackest of all things. It followed that the law of values as to distance of object vanished, "because that which was thousands of miles away, or farthest removed, was the darkest."

Mr. Detwiller described what he saw, looking down the Hudson in the zero weather, as follows:

"The river was frozen in an ice flow, with wind-swept ice and snow, reflecting colors of rare hue and streaked in wonderful designs, which mirrored the lights of the corona on the glassy ice and in the snow-covered areas. The colors in shadow were dark green, dark violet and dark orange, in all variations; in the light, blues, reds, and yellows, and white, in all values. The ice flickered like rare, unknown jewels. The Hook Mountains stood out in a sharp silhouette against a dawn sky together with the distant mountains on the east bank. . . . We were in a great shadow looking at the distance all bathed in a cold light reflected from the corona and moon. The phenomena in shadow was not like a night in moonlight, because here everything was in sharp line and edge, whereas in moonlight the edges are soft, lost and chewed off. The sky directly above the distant Hudson was warm towards the south, and back of the Hook Mountains, in the west, cold, queer greenish and cerulean blue. The sky at the zenith was dark blue and violet. The three planets stood out in a clear aureole yellow against a deep sky."

An Epochal Order

From the Metropolitan Museum has come the first direct foreign order in more than 100 years for a piece of tapestry by the famous Beauvais Manufacture Nationale. Much importance, says the New York Times, is attached to this, for it is hoped that it will mark a new era of prosperity for the Beauvais tapestry workshops. This tapestry center is now paying special attention to modern designs.

The Metropolitan's tapestry, a folding screen entitled "The Gardens," has just been completed from the modern designs of Paul Vera.

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PARIS

We Moderns

Using Jacob Epstein's "Genesis" and "Rima" as focal points, Sir Charles C. Allom delivered a vicious and vigorous attack on modernism at the annual conference of the Incorporated Institute of British Decorators, held recently in London. Sir Charles' advice to the decorators was to stick to the traditions of their art, since there were today "too many freaks in all branches of art." The new school of painting, he said, "with its crude untruthfulness, so prevalent even on the walls of the Royal Academy, must be the product of bad teaching and perverted taste." Originality in art, according to Sir Charles, has in recent years been its curse:

"Statues of the type of 'Genesis' are certainly original, but to my mind are foul and filthy works, a slander upon nature, and a proof of the inaccuracy of the reasoning of the sculptor, though I am glad to know of his real capacity, for he has done masterful work when depicting nature as she is, and not trying unsuccessfully to show Creation what she ought to do. Fortunately we do not find his hints to the Almighty followed. There is ample proof that Creation is in no hurry to alter her types on his account. I do not agree that the type of 'Genesis' ever existed as the mainspring of the human race."

The London Times paraphrased his speech. Professors of art, he said, had preached much of originality and had produced little to be proud of. Modernism recognizing no laws had no recognized ideals and no standards. Living nature was no easy model for an artist, and modernism has sought to evade the difficulties by fooling itself and some of the would-be critics. Sir Charles, however, held out some hope for the future of art. "Do not think," he said, "that I regard all modernism as bad. It will be time to despair only when men prove the honesty of their views by seeking for wives modelled on the distorted lines of some of their paintings and sculptures, when perhaps a 'Rima' is depicted in the newspapers as a beautiful bride. But I prophesy that such a day will never come and that such malformities will only be found in cripples' homes and hospitals or in the gallery of freaks."

The London Times, in an editorial, pointed out that the simple, unadorned furnishings of the modern home and the "stuffy," ornate creations of the Victorians are each products of their generation. Where the modern is confined in cubic inches, the Georgians had cubic feet to be spacious and graceful in. Such a limitation of space tends naturally toward simplicity in decoration:

"The future, scrutinizing our gleaming metals, which seem to have got out of the bathroom by mistake; our angular chairs, which seem to forbid rather than invite repose; the general lopsidedness and bareness, which suggest that a painting by some member of the London Group has somehow, to its own amazement, become materialized; our shrieking colours and our hard and brutal plainness, will think that

we must have been very odd people. So, very likely, we are; but we shall appear less odd to those who realize that never must the dwellings of this period be considered without reference to machinery in general and to the motor-car in particular. The wealthiest, or the most extravagant, among us have motor-cars that are like drawing-rooms. Therefore the drawing-rooms must be as much as possible like motor-cars. It is an age of machinery, and the home must be made to look as much like machinery as may be. It is an age of restless movement; and although the most modern home can be in fact agreeably comfortable, it must look as though no one ever used it except to dash in for a cigarette or to telephone for the car.

"No doubt we have our faults and follies; but we may claim also to have our little measure of virtue and good sense. The Victorians were not so stuffy or so fussy as their elaborate ornament and their superfluity of ornaments make them seem; nor are we so restless and so crude as our steel rods and harsh enamels would imply. It is not all our own doing that we are caged, cribbed, confined in cubic inches where the Georgians had cubic feet to be spacious and graceful in. And our very sharpness and angularity may be signs that we are cleaner, more alert, less cluttered up and creeper-covered than some of our predecessors were. At any rate it can do no harm to suggest without delay to posterity that, before it condemns our domestic and vocational decoration, it should spare a thought to the conditions of life which caused it."

Los Angeles Fair Exhibit

Los Angeles County Fair officials announce that the 11th annual art exhibition will be held in the Fine Arts Building, Pomona, Sept. 16 to 25. Millard Sheets will act as director, assisted by Harvey Shade. A distinctive feature of the exhibition this year will be the introduction of purchase prizes, the winning works to become the nucleus for the fair association's permanent collection. Prizes will range from \$225 to \$100. Exhibits will be received at the Otis Art Institute, Los Angeles, until Sept. 7.

Juries of selection: Paintings—Edouard Vyssekal, Leland Curtis, Barse Miller, Clarence Hinkle, Millard Sheets. Sculpture—Katherine Beecher Stetson, Andrew Bjurman, Merrill Gage.

Juries of award: Paintings—Paul Sample, Emil Kosa, Dr. Ernest L. Tross, E. C. Middleton, Millard Sheets. Sculpture—Sherry Petcolas, Eugene Maier-Kreig, F. Tolles Chamberlin.

"Arts in Industry," a new department of arts and crafts, will be in charge of Leta Horlocker.

Last year the art works on display were valued at \$300,000 and the attendance totaled 275,000.

The South's Thirteenth Annual

The 13th annual convention of the Southern States Art League will take place April 6 and 7 at the Birmingham Public Library. The 13th annual exhibition will open there on April 6, to remain on view until April 30.

A Detroit Plan

There is being organized in Detroit a "Young Artists Market," which will open in the downtown district in the Fall for the purpose of giving a chance to artists of the city who have not yet won recognition. The works to be offered will be passed upon by lay juries, which, it is hoped, will do much to bring the local artist and the public together.

Mrs. H. Lee Simpson, originator of the plan, said: "Art dealers tell us they cannot afford to carry the work of young persons, but will be most glad of an opportunity to watch their progress in our shop. For this reason they have given us much aid and advice in working out our plans."

"Detroit is full of well-designed homes which possess delightful interiors and superb gardens. Here and there one finds evidence of interest in contemporary expression. This has become apparent especially in the last five years. Many of the people who have built this great city and whose ancestors built its foundations live today in our midst. The city is far more than home to them. It is the record of personal and family achievement. I believe they would like to see it portrayed with depth of understanding and skill."

Christ on Cape Cod

Hamlet in a dress suit!

A mural revealing a bearded, sun-tanned Jesus Christ, dressed in present-day Cape Cod fisherman clothes and preaching to a multitude made up of residents of the Massachusetts fishing village of Chatham, has been unveiled in the Old Congregational Church of that town. The unconventional work is from the brush of Alice Stallknecht, mother of Frederick Wight, well-known artist. The artist has been a part-time resident of the village for the last twenty years, and numbers among her friends the villagers she has portrayed.

Jesus is shown standing in the stern of a fishing boat, a tall, thin man of, say, 35. His face is a prismatic composite of Chatham villagers. At the oars are two Chatham fishermen, deacons of the Church. In the two side panels are the members of the congregation, 27 figures in all, showing a representative of each family in the town. The right-hand panel contains a row of village widows, sitting very stiff and dignified before the young people of the congregation.

C. Law Watkins, professor of painting and design at Phillips University in Washington, director of a Summer art school at Chatham and a recognized authority on mural design, made the dedicatory address. He characterized the mural as "the most unusual handling of a great subject I have ever seen."

Miss Stallknecht gave her first one-man show at the Ferargil Galleries last Winter.

Barter and Trade

"The eugenists," observed Mr. Lapis Lazuli, "say that genius seldom dwells in a frail body. I'm going to look up a grocer who'll take a picture in exchange."

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BEST MODERN ART

"Audac" Expands

A chapter of AUDAC (American Union of Decorative Artists and Craftsmen), the leading organization of artists, designers and architects advancing the modern movement in America, has been opened in Chicago. This is the second branch to spring from the parent organization in New York. The first was formed on the Pacific Coast under the direction of Kem Weber, widely known designer, of Los Angeles.

The founding of the Chicago branch is the outgrowth of a series of meetings in the faculty room of the Art Institute. Frank Sohn, art director of the Vitrolite company, is president; Eric Magnussen, prominent craftsman in silver, vice-president; Myrtle M. French, head of the ceramic department of the Art Institute and Hull House, secretary; Sterling B. McDonald, art director of S. Karpen & Brothers, treasurer.

According to the Chicago Post, one of the principal objectives of the branch "will be to demonstrate to the world that Chicago has outstanding craftsmen and designers whose work deserves the highest recognition. It is felt that the New York designers, because of their close contact with national magazines and other sources of publicity, have been featured almost exclusively in articles on modern work and that many Chicagoans of equal talent have remained in obscurity because of their hermit-like tactics."

Among other projects already under way is an exhibition of modern decorative art featuring craftwork and industrial art, to be held in November. A permanent exhibition gallery where art and craft objects may be exchanged for cash or merchandise will be under the direction of Mr. Magnussen, who headed a similar activity in Denmark.

A Happy Prophet

Cranbrook Foundation, near Detroit, has just installed, at the end of the long walk which leads from the entrance, a large bronze fountain which shows Carl Milles' conception of the most spectacular event in the life of the prophet Jonah. Florence Davies, writing in the Detroit News, calls the work "daring."

"Jonah is by no means a long-bearded, paste-board, story-book prophet," she says, "but a very much startled stout little person who appears to be as much surprised as he is relieved by the outcome of his strange adventure. There's nothing at all placid or solemn about his flying leap from the cavernous insides of the sea monster. He sails forth with arms flying and a broad grin, very human and enveloped in a hearty and elemental sort of humor. Yet we smile with the prophet, not at him, and the episode is in the end monumental not humorous."

Brangwyn, Ill. Gets Medal

Frank Brangwyn, R. A., ill at his home in Sussex, has been awarded the 1932 Albert Medal of the Royal Society of Arts. The honor was instituted in 1862 as a memorial to Albert, consort of Queen Victoria, who was president of the society for 18 years.

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Faggi Fled from Ghosts of the "Dead Great"



"Head of Noguchi," Bronze by Alfeo Faggi.

Alfeo Faggi, born in Florence with its clinging atmosphere of classical tradition, came to America twenty years ago to gain a proper perspective. Soon after finishing his training in the Academy at Florence, Faggi realized his inclination to imitate the great masters of other years, under the influence of their too near greatness. A new and fresher environment was necessary, and so the sculptor came to America, where he has succeeded in developing an individual style, working on the premise that "art is of the spirit." "Here," says the Bulletin of the Minneapolis Institute of Arts, "he feels that he can work freely, undisturbed by the actual tradition of the 'Dead Great,' who in Florence surrounded him, looking always over his shoulder, questioning and criticizing him."

A fine example of Faggi's art, a bronze head of the Japanese poet Yone Noguchi, has just been added to the Institute's collections, purchased through the Martha Torrance Wallace

Memorial fund. Concerning it the Bulletin said: "It was not clever modelling alone which produced this head, with its deep brow, sensitive nose, and mobile mouth. Only an artist who had some knowledge of the spirit could have invested it with its expression of serene comprehension—tinged alike with sadness and mockery. When one looks at it one does not see the portrait of Noguchi. One sees the soul of a poet. . . ."

"Faggi is an ascetic, expressing himself in the manner of the austere Italian Primitives. In his attenuated forms all unnecessary elements are eliminated. He searches and probes for the spiritual likeness of his sitter, then clothes it in the simplest outward likeness, modelling a body only sufficiently to reveal it as a symbol of the spirit. For this reason some of his works appear crude and unfinished at first glance, but on closer observation one sees that they are animated by spiritual truth. In Faggi's hands material actuality becomes refined to the point of sheer expression. He is interested in personality only in so far as it reveals the soul."

France Buys a Gilbert White

Gilbert White's painting, "Chateau Gaillard, Les Andelys," has been purchased by the French Government for the Petit Palais des Beaux Arts. White is one of very few Americans represented in it.

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OLD AND MODERN MASTERS

Amazing Calakmul

Robert D. Potter writes vividly in the New York *Herald Tribune* of the discovery on the Yucatan Peninsula, of Calakmul, once a metropolis of Maya civilization, now a desolate, jungle-grown, ruined city. In the Summer of 1931 a young Texan botanist, C. Longworth Lundell, was told by native chicle hunters about great carved stones, huge pyramid-shaped piles of stone and strange figures carved from solid rock, all lying buried at a spot deep in the Yucatan interior. Lundell undertook the arduous journey into the jungle and on Dec. 31, 1931, reported the discovery of the city he calls Calakmul. Last Spring the Carnegie Institution in Washington sent an expedition under Dr. S. G. Morley to investigate the find and take photographs of the remains of a once glorious civilization. These pictures have now been released.

With graphic words Potter describes the city: "When Europe was in the depths of its Dark Ages, with Roman glory a memory and the Renaissance yet to come, this city flourished with its wide streets, vast temples and great population supported by systematized, intensive agriculture.

"What the real name of this old city was no one knows. Calakmul is the name given it by Lundell on his first visit. He coined the title from the most striking feature of the city, two pyramids 150 feet high. With their steep sides densely covered with tropical vegetation they resemble nothing so much as wooded hills. Lundell went to the Maya language and chose 'ca,' meaning 'two,' 'lak,' 'close together,' and 'mul,' 'hills.' A free translation of the name would be 'City of the Two Adjoining Hills.'"

Lundell on his visit of discovery found 62 sculptured monuments, some fallen, others standing, with great trees growing out of the tops of many of them. The Carnegie expedition located 41 additional monuments, bringing the total to 103, the greatest number yet found in a Mayan city. By using the one system of dating common to Mayan peoples, Dr. Morley fixed the time of these monuments in the period between 364 and 551 A. D.

According to another school of Mayan archaeologists, the dates would be approximately two and a half centuries later.

Potter tells of the expedition's research work: "Besides studying and photographing the hieroglyphic inscriptions, the expedition made a detailed study of the architecture of the city. In the middle was a far-reaching plaza one and a quarter miles long and a half-mile wide, perhaps the civic and religious center. . . .

"Carnegie scientists believe that Calakmul was built after the Mayan peoples had conquered their environment. In the history of the United States an analogous city would have been one founded just after the Civil War.

"For three centuries the city flourished and then came the mysterious cause that brought the Mayan civilization into its final collapse.

"Some great scourge, perhaps a significant change in normal weather, may have been the reason. More probably its downfall was due to economic causes."

Delphic Forecast

The Delphic Studios, New York, have announced a long program for the season of 1932-33. The opening event will be an exhibition by Stewart Wheeler and a water color group show. After that will be exhibitions by the Mexican, Siqueiros; Suzanna Duchamp, sister of Marcel and Villon Duchamp; Edward Weston, photographer; Orozco, who will exhibit his new lithographs; Fred and Edith Nagler; Alida Conovar; the Hungarian, Pataky; Ollie Nordmark, fresco painter; Hugh McKean; Mary Aldis; Hamilton A. Wolf; Evelyn Bodfish Bourne; Katherine Klenert; Clara Sipprell, photographer; Charles Detwiller, print maker; Jose Sabogal, director of Fine Arts of Peru, prints; Wayne Wilhelm; Maude Fischer.

American Retouches Raphael

Vernon Howe Bailey, American artist, has been selected to retouch "The Transfiguration," Raphael's famous painting in the Vatican. He is now dividing his time between this commission and the creation of a series of interpretations of the Vatican in pictures.

Interpreter of Jews

Issachar Ryback, young Russian Jew whose self-imposed mission in art is to depict in paint the Jewish soul to the world, is having his second American exhibition at the Holland Art Galleries, Philadelphia, this month. His introduction to America is under the personal sponsorship of David Cohen, well known Philadelphia musician and head of the galleries, who "discovered" him in Europe, where Ryback had gained recognition in Berlin and Paris.

Max Osborn, European critic, said of Ryback's painting series, "Jewish Types of the Ukraina": "Each face bears the marks of the subject's destiny, his place in the community, and yet reveals the fate of the nation to which he belongs. In these countenances are written the experiences, the thought and pain of centuries. These are portraits of the Jewish cultural world, created by an artist who is bound up with it, heart and soul; whose connection with his native environment was so profound that even contact with contemporary European art forms could not alienate him. On the contrary, he applied his artistic powers all the more fervently to the solution of the proud and tragic riddle of his race."

Mr. Cohen tells of his first meeting with the artist: "My friend and I were seated in front of the 'coupole' in Paris, sipping cognac and 'listening in' on a joyous crowd back of us, arguing in a mixture of languages from Russian to Yiddish. We were invited to join the group. Holding their attention was a likeable young man, giving in a half serious, half joking manner, a dissertation on the conservatism of the paintings in the Grand Salon, later switching to the 'snobism of the modern French school.' Here was Ryback, arguing with the same firm conviction as he paints."

Canada Sees American Art

Seventy-five paintings by 75 artists of the United States are included in this year's Canadian National Exhibition at Toronto. They were assembled, on invitation of Fred S. Haines, director of the Toronto Museum, by the Grand Central Art Galleries of New York. The list includes nearly all of the outstanding American painters of the conservative school.

There was a hullabaloo at Toronto because, acting under instructions of the Morality Department, two policemen visited the gallery before the opening, revelled in the nude paintings, and made copious notes. Four pictures in particular were enjoyed and condemned. One, by John Russell, was withdrawn, after a conference. The artist got mad, and said if the nude were banned, he would take away all his other paintings. Dispatches from Canada leave the denouement undetermined.

300 Paintings Burned

A \$500,000 fire destroyed the monastery of Villanova College, and with it a collection of paintings and art treasures valued at more than \$300,000. Only a few of the 300 paintings in the collection were saved from the flames. Besides the paintings, which were presented to the college by the family of the late Dr. John Doyle of Philadelphia, other treasures lost include rare XVth century manuscripts and a number of old sculptures.

Was the Relic Full of Worms?

"I see," said Mr. Lapis Lazuli, "that a man named Carveth Wells found in Armenia a piece of wood from Noah's Ark and made a moving picture of it. The relic must have been full of worms."

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ART AND THE WOMEN OF AMERICA

Editor, Florence Topping Green, Past Chairman of the Art Division, General Federation of Women's Clubs

A Woman's Crusade

For the past ten years the Art Division of the General Federation of Women's Clubs has worked with one great aim in view,—to establish firmly in the minds of the public the fact that America is superior in arts and crafts to the Old World; in other words, to shake our country out of her inferiority complex and to pave the way to a Renaissance in art and culture.

In other centuries the work the women did was not important, but now they are so well organized that they represent a formidable force, and when they make up their minds to accomplish an end it would take an army of men with more deadly weapons than tear gas to route them.

Besides the campaign now being waged to obtain the employment of American artists in portraits of public men are to be paid for by the tax payers, the women are working against the importation of European painters, sculptors, and mural decorators. The adornment of our churches, public buildings, and parks should be done by our own artists.

As proof of this, St. Louis has just purchased from Carl Milles, Swedish sculptor, an enormous statue illustrating a Swedish legend, Folke the Younger, and paid him \$80,000. It would have been more to St. Louis's credit if the city had given \$80,000 of commissions to American sculptors, especially in this time of depression. There are at least a dozen whose work is much finer and who have a greater international reputation than Mr. Milles, but they have not the foreign tag and that is where the trouble lies, especially if there is a committee of laymen to select art to be purchased. In 1931 a "Triton Fountain" for the Court of the Art Institute of Chicago was purchased from the same artist. These statues are fine, but our men can do as well or better. Diego Rivera has the commission to decorate the walls of the Garden Court of the Detroit Museum of Art. What's the matter with our fresco painters?

We do not want to isolate our art, we should study and appreciate the work of artists of past days and, if possible, add splendid Old Masters to our galleries, but when it comes to contemporary art, why should America accept inferior work and pay big prices for it, just because the artists come from abroad and are good advertisers?

At the present time the English slogan is "Buy British," Germany demands that her citizens stand by the art of the Fatherland, Mussolini says "Buy in Italy," and the French government leads the world in protecting and advertising native painters and sculptors. La Maison Francaise in New York, in Rockefeller Center, is to be filled with French arts and crafts.

In the face of all this, why should Uncle Sam pose as a benevolent figure and distribute largess to Europe with both hands, while our men of genius starve and the life blood is crushed out of our native art?

For many years the women of the Federation have worked in behalf of the American designer, giving through publicity much aid to the copyright bill and protesting vigorously against the influx of foreign design. Even the students just out of our industrial art schools are putting out original designs lovely in color,

Art Offered as Prizes in Federation Test



"Mid-Winter," by Guy Wiggins, 1930. Size 25 x 30 Inches.

In order to promote the development of American art the women of the Federation must study it. To stimulate this interest in such study, the woman's department of THE ART DIGEST, beginning with 1st October number, will print twice each month until May a list of ten questions embracing every phase of American art. Prizes consisting of paintings, sculptures and prints will be given to clubs and individuals according to a plan that will be explained in the next issue. A grand prize will be awarded to the state federation which

provides the greatest number of correct answers.

One of the prizes will be the landscape reproduced above, an important and typical picture by the eminent painter, Guy Wiggins, who is represented in all the important museums of the country, including the Metropolitan in New York, the Art Institute of Chicago, and the National Gallery in Washington. Mr. Wiggins is president of the Connecticut Academy of Fine Arts and director of the Guy Wiggins Art School.

and our experienced men are just as able to make practical and beautiful designs for fabrics, wall paper, jewelry, iron work, stained glass, or for any of the other decorative arts as those from other countries. All the women have to do is to sell the idea to the manufacturers, merchants, business men and educators, so they will realize the value of our artistic output. Then, too, women are the purchasing power of the nation: what they want, they get. So if they will regard the foreign label with a "put thee behind me Satan" air, much will be accomplished and we will save our talented men. This also applies to "Art in Dress," which will be considered in a later issue.

Before the American pottery exhibits were assembled by the Art Division of the Federation, the women of the United States did not realize what beautiful things our native potters are turning out. The stores carried mainly imported ware. The Federation exhibits are in constant circulation in every part of the United States, accompanied with a lecture explaining the process of making pottery and giving an account of the methods employed by each artist potter to achieve his results. A collection valued at more than \$2,000 is now owned by the Federation. One exhibit is now in Kansas,

Mrs. J. E. Johtz, chairman, and the other in Massachusetts, with Mrs. Roy Baker in charge. All the arduous work of routing, packing, assembling, etc., is done by the women without compensation. An exhibition was sent to Paris where the work of our potters shone in comparison. The glazes were softer in color and the tone and designs better. Whereas a few years ago nothing but foreign ware was sold in America because the people demanded the imported product, now hundreds of homes and clubs proudly display domestic, hand-thrown pottery. However, much propaganda is still necessary.

To show the way the women have been working in the "Buy American Art" campaign, take Missouri for instance. Before Mrs. Fred Hall was state chairman, there were very few pictures anywhere, none at all in the small towns. Missouri artists had been obliged to seek existence elsewhere. But the women gathered up paintings from studios and arranged annual exhibitions and small travelling shows throughout the year. The prizes were purchase prizes, and many paintings were placed in homes and offices. From this has grown the Missouri Art Patrons Association, and now there are

[Continued on page 32]

Among the Print Makers, Old and Modern

"New Taste in Old Prints" Is Shown at Metropolitan Museum



"Battle of the Naked Men," by Antonio Pollaiuolo (1432-1498).



"St. Catherine," Rubens (1577-1640).

As a corollary to its exhibition of "The Taste of Today in the Masterpieces of Painting Before 1900," the Metropolitan Museum of Art has arranged a display of prints and drawings assembled along similar lines, under the title, "New Taste in Old Prints." The aim is to show a group of prints done by men who worked before 1900, and which today enjoy a renown and an appreciation which either did not exist in the nineties of the last century or was of a totally different kind. It covers a long range of activity from the XVIth century to the dawn of the XXth.

William M. Ivins, Jr., curator of prints, who used the indicated desires of the younger set of print lovers and collectors as a criterion in assembling the exhibition, makes no commentary, letting the prints speak for themselves. "The whole idea of the exhibition," he writes, "was to bring out the fact that our tastes in old prints have changed just as rapidly and astonishingly as our tastes in new prints, and the opportunity was taken of setting them in such relationship to one another that they raise insistent questions, not only of taste, but of comparative importance.

"A very great many of the prints included in the exhibition would have been looked at askance by any careful American collector in the nineties as not being really 'fine,' either

because of their medium or because of their manner and matter. In this country at that time Delacroix was a 'bad etcher,' Degas was unknown as a graphic artist, and Daumier was a vulgar and doubtfully acceptable cartoonist. It was extremely difficult to acquire the etchings or lithographs of Goya in this country, as at that time it was thought that he 'did not have the etcher's line.' The prints by Marcantonio, which, from the time that they were made in the first quarter of the XVth century, until the middle of the XIXth century had been generally regarded as the greatest engravings that ever were made, by 1895 had lost practically all their standing, among Americans at least, because they were not 'original.' Rubens's great St. Catherine, probably the finest print of the northern Baroque, was merely a bad etching, and was neither known nor appreciated for its magnificent design and power. The great woodcuts which Rubens published after his own designs were (1) woodcuts, (2) not 'original' and (3) vulgar. They are today generally appreciated as among the finest prints of the century that gave birth to them. In the nineties in this country the great Titian woodcuts were unknown, especially the print of 'Pharaoh's Army Crossing the Red Sea,' which is today by many competent judges regarded as one of the greatest masterpieces of

the graphic arts. In 1895 Blake was still in the libraries and not yet upon the walls of either drawing room or museum. At that time engravings by Mantegna were regarded as interesting and curious but not as good engravings.

"Prints and drawings by all these men and many more have been hung in the print galleries and have been arranged not in their time groups, but so as to bring out sometimes unsuspected resemblances and sometimes comparative failures. People have a very great way of maintaining that a certain man is the supremely great artist of a certain kind, although they have never seen any work by him set cheek by jowl with work of different periods. The exhibition is thus somewhat of a test of the work of some of the more talked about XIXth century masters. From this test several of the most talked about men come out rather poorly, and a number of people who enjoy comparatively little renown come out extremely well. Among the latter, I am glad to see, is the American Eakins, whose drawing of the 'Gross Clinic' is centered between two drawings by Rubens and two prints by Mantegna.

"I am inclined to think that in many ways the exhibition is more provocative of thought

[Continued on next page]



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Among the Print Makers, Old and Modern

The Mezzotint

The golden age of the mezzotint is passing in review in an exhibition at the Boston Museum. Comprising a carefully selected group of prints by famous English engravers of the XVIIIth and early XIXth centuries, the show presents a galaxy of celebrities—famous wits, fighting men, “ladies of quality” and “gentlemen of fashion.” Through the medium of the mezzotint, the London public was able to follow with eager interest the rise and fall of a court favorite as well as that of a minister of state. “Indeed,” as one critic has pointed out, “the court scandal and the social gossip in those easy-going days increased their popularity through the soft solicitudes of mezzotint, and the printsellers’ windows were the *Daily Mirrors* of the times.”

Although the art of mezzotint reached its highest development in England in the last half of the XVIIIth century, it was not an English discovery. The inventor was Ludwig von Siegen, a German born in 1609, whose engraving of “Amelia of Hesse,” the first mezzotint to be produced in any country, is the starting point of this exhibition. The medium was introduced into England by Prince Rupert in the XVIIth century, where it found such favor that it has come to be regarded as a peculiarly English art. Since it is a medium admirably adapted to portraiture, states the Museum’s Bulletin, its vogue during the age of England’s greatest portrait painters, Gainsborough, Reynolds, Raeburn and Romney, is not surprising.

The mezzotint engravings, which were for sale at a comparatively low price, made the work of the portrait painter known to a wider and more popular audience than could have seen the originals, privately commissioned by the nobility. These engravings caused profitable associations to spring up between painter and engraver, such as that of Romney and J. R. Smith. That Sir Joshua Reynolds realized the artistic possibilities of the mezzotint was evident when he said of McArdell, who had executed a number of engravings of his portraits, “By this man I shall be immortalized.”

The technique of the mezzotint is exactly the reverse of all other engraving processes, in that the artist works from dark to light. The more surface that is rubbed away from the prepared plate, the less ink is retained, so that the engraver may produce a variety of tones from deepest black to pure white. Color, modelling and texture are rendered in subtle gradations of tone and in light and shade.

New Taste, Old Prints

[Concluded from preceding page]

than anything of its kind yet held at the Metropolitan Museum.”

Carlyle Burrows, critic of the New York *Herald Tribune*, agrees with Mr. Ivins that the

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Artist Turns from Upper to Lower Crust



“Bunty,” by Margery Ryerson.

Margery Ryerson, long listed among the prominent painters of fashionable portraits, has gone to the opposite extreme in her current exhibition of etchings at the Grand Central Art Galleries, New York. For the subjects of her “Children of the Slums” Miss Ryerson wandered into the poor sections of New York’s East Side, picking the ugliest and most un-

usual types of babies to be found in the tenements and in the baby carriages on “The Side Walks of New York.”

show is “an unusually thought-provoking display. Incidentally,” he adds, “it is one in which the investment value of prints may be studied with ample grounds for future profit.” Along this line Mr. Burrows points out that it was possible thirty years ago for one foresighted collector to acquire fifty Goya prints for as little as \$80.

“Almost all who are represented,” he wrote, “are ‘painter men,’ etchers or engravers or lithographers with the secret of a wider knowledge at their disposal than the customary professional print maker.”

A partial list of the artists follows: Goya, Daumier, Gauguin, Blake, Hogarth, Degas, Lautrec, Rowlandson, Mantegna, Raimondi, Rubens, Poussin, Pollaiuolo, Breughel, Cranach, Rembrandt, Delacroix, Eakins, Van Gogh, Cézanne, Signac, Titian and Homer.

The artist found that many of the children in Winter wear their entire wardrobe at one time. One day she started a picture of “Little Rose Wearing a Red Velvet Dress.” To her consternation the subject appeared next day clothed in a blue spotted cotton dress. After much questioning Miss Ryerson found that it was necessary to remove three layers of clothing to get down to the original red costume. This, according to the artist, was just a typical incident among a section of New York’s population, the juvenile part of which, to a great extent, she was able to reflect in her plates.

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The News and Opinion of Books on Art

Art's "Hamlet"

Clifford Bax, English art critic, has produced a monograph on Leonardo da Vinci, writing more for those who enjoy the biography of a great man than for art lovers who are interested chiefly in painting (D. Appleton & Co.; New York). The author, according to the reviews, has transferred the long-dead artist to his pages as a living, vital man. "The Hamlet Among Painters" is the sobriquet Desmond MacCarthy of the London *Sunday Times* applies to Leonardo after reading this finished analysis of his life and works.

"Leonardo da Vinci challenges curiosity," he says. "His masterpieces have a peculiar attraction for those who love best the beauty which is touched with mystery, and works of art which lead us to wonder about their makers. He is the Hamlet among painters,—imaginative commentators never have done with him. He has inspired such poets as Shelley to self-revealing verse, and such prophets of speculative culture as Pater to explore the recesses of 'The Intellectual Beauty.' He has inspired at least one fine novel, Merejkowski's 'The Forerunner,' and stimulated biographers who believe in demi-gods into describing a superhuman man. He has also tempted Dr. Freud into using him as the diagram of an unfortunate type.

"Leonardo is a corridor subject on to which many doors open. Analytical psychology, the nature of art, the history of science, the philosophy of history are subjects which can be entered upon without irrelevance by anyone who has chosen Leonardo for his theme; and as a theme he has also this inestimable advantage—it is possible without much difficulty to show that in some respects all your predecessors have been inadequate. . . .

"The sources of our knowledge of Leonardo are three: his works, his legend and his Note Books. In his works we are aware that we are confronting a genius with an idiosyncratic

sense of beauty, a passion for a peculiar perfection and a strange refinement; an artist, also, whose infertility is most unusual in one possessed of such marvelous aptitudes for his craft. The canon of his undisputed works makes so short a list, though he lived to a ripe age, that it is clear that he must have had difficulty in finishing whatever he began, and that he was hesitant in beginning. He was an artist contemptuous of even the most tempting commissions, who thought very few things worthwhile in art, who was possessed at once by a restless instinct to achieve those things and by the dread of finding himself tangled in mistakes. Diffident he certainly was not, arrogant rather; respecting profoundly only two things in life, knowledge and the cold and gentle heaven of his own art.

"Record and legend represent him as aloof and magnificent, as scorning to compete with even his gigantic contemporaries, or to wrestle with his own inspiration except at rare moments when he felt on equal terms with it. At others he seems to have preferred 'la bagatelle'; to design pageants, turn engineer, construct ingenious toys; to sing at courts upon a golden bough. It is no great extravagance of fancy to see in the famous smile he so often painted the expression of his inmost attitude towards art as well as life; the response of one who has understood and said farewell.

"He chose his apprentices more for their good looks than their talents, and he occupied his mind as incessantly with the scientific observation of nature as with the study of forms for artistic ends. Nor did he seek the companionship and praise of artists, but that of princes and kings. Few great men have felt a similar disdain for art, and only those who have achieved much themselves have any right to feel it. It is characteristic of the intensely inverted type. . . .

"His life had four phases: until he was 30 he lived in Florence or near it; until he was 48 in Milan. After this, until he was 64 he lived mostly in Rome and Florence; and he spent his last three years in France at the Court of Francis I. He was the bastard of a Florentine notary; his mother was a peasant who afterwards married a cow-herd. And with them the child lived in poverty till he was five years old; then his father adopted him, and from a peasant's hut he was transferred to a rich citizen's house. He showed his gifts very early. His father apprenticed him to Verrochio, and from the first he seems to have moved through life with confidence towards others. . . .

"We might say," writes Mr. Bax, "that Leonardo was born an artist and died a scientist, except that, of course, he always retained,

English Painting

A wide field is covered in a single volume by Charles Johnson in "English Painting from the Seventh Century to the Present Day," just published by the Dial Press (New York; \$5.).

Mr. Johnson, who is official lecturer at the National Gallery of London, is well equipped to review this field from the period of the Lindisfarne Gospels to the many schools of the present day. He states in the preface that he does not describe the work of all painters of merit, but has selected whatever interested him most, at the same time aiming to keep clear the general developments in each period. He has given more space to landscape than portraiture, since the former he considers to be England's greatest contribution to painting. Imaginative figure-composition, he feels, is one of the oldest as well as the newest of English pictorial arts, and he shows how Hogarth and Blake, and even Henry Lamb and Stanley Spencer, present day artists, are linked with the great unknown medieval illuminators and wall painters.

The Pre-Raphaelites, William Holman Hunt, Millais, Ford Madox Brown and Rossetti, an exclusively English body, receive special attention, and continental influences on English art are briefly considered. He says that Whistler's arrival in England was a landmark in its artistic history, because thenceforward by its close alliance with continental art, English painting lost something of its independent national character, which it has been able to regain only partially during the XXth century. Mr. Johnson also credits Whistler with overthrowing English academic reliance upon the Greco-Roman tradition by directing attention to Eastern art as a model.

He closes the volume with a consideration of Stanley Spencer's works and a review of what is being done today. There are 50 plates.

like an inheritance, the artistic powers which he developed in youth. . . . Perhaps modern painting would recall to him an entry in his own Note-Books: 'The supreme misfortune is when theory outstrips performance.'

Leigh's "Western Pony"

William R. Leigh, internationally known painter of Western subjects, will bring out this Fall a monograph on the Western pony, sturdy and spirited occupant of a large niche in the history of the West. The book, to be published by the Huntington Press, will contain numerous full-color reproductions of oil paintings, done over a period of 25 years as a result of the artist's many stays in North and South Dakota, Wyoming, Nevada, New Mexico and Arizona. Each study is the actual depiction of an individual horse, painted with the closest attention to detail and showing characteristic items of harness and equipment. Mr. Leigh states that his object was to produce an important and unique contribution to the literature of the West, now fast passing into history and fiction.

The text, by the artist, will embody authentic information concerning the Western pony—his natural history, his physical characteristics, his temperament and his role in Western history. It will be enlivened by numerous anecdotes.

The famous house of Max Jaffe of Vienna is doing the color work. Along with each first edition will go a signed full-color reproduction of one of Mr. Leigh's best known works.

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In the World of Rare Books

A Rare Book Book

Margaret Bingham Stillwell in "Incunabula and Americana, 1450-1800, a Key to Bibliographical Study" (New York; Columbia University Press; \$12.50) has approached two subjects which are generally avoided by collectors of rare books as being too difficult of comprehension. Miss Stillwell, who is an outstanding figure in the world of rare books and Librarian of the Annmary Brown Memorial at Providence, R. I., makes the study of these subjects, according to the New York Times, painless, and adds to her authority by an extensive knowledge of her material, a clarity of style and a simple didactic manner.

The Times critic felt that Miss Stillwell has a fresh warm enthusiasm for Incunabula and Americana and that her work would go a long way towards making these two fields better understood. In the preface she remarks that bibliographical analysis, and the fine points in the technique of the game, should not be mistaken for bibliography itself: "Behind the physical make-up and the questions involved in determining the physical origin of a book are an understanding and evaluation of its subject-matter. Behind these is the personality of its author. Behind that is the relation of the book and of its writer to the thought of the times."

Each division of the book sketches in the background of history,—one showing the origin and development of the art of printing from 1450 to 1500, the products of which are called "Incunabula," and the periods of discovery, exploration, colonization and Revolution in America, roughly from 1492 to 1800. A special section is devoted to an analysis of the multitude of reference works. In this "a wealth of special and useful information is contained," which is "accurate and authoritative." There are notes and definitions, an explanation of card cataloguing, a study of early book bindings with a list of bibliographies, definitions of foreign terms and Latin contractions and abbreviations, place names of XVth century printing towns, monographs relating to Americana, book illustration and XVth century engraving, and monographs describing eight rare book libraries in America.

Here is a passage: "As one stands in a treasure room of Americana, one is struck by the magnetic power of the earliest pieces; a few maps; hardly a handful of pamphlets by Columbus, Vesputius and Waldseemüller; meager in bulk in the midst of hundreds of choice books." There follow descriptions of the works of the historians and cosmographers, of Peter Martyr, the first historian of the earliest discoveries; of Varthema, who published the travels of Grijalva in Yucatan; of Pigafetta, who accompanied Magellan and described his voyage; of Oviedo, the official chronicler of the Indies; and of Ramusio, Ortelius, Eden, Hakluyt, De Bry and Hulsius. Who these men were, what they wrote and what was their bias, all this is agreeably told by Miss Stillwell in a manner, says the Times, that is calculated to gain fresh converts for the cause of Americana.

St. Sophia Mosaics Uncovered

The task of uncovering the famous mosaics in the narthex of St. Sophia was completed on Sept. 1. During the next three months Prof. Whittemore, director of the Byzantine Institute of the United States, which is sponsoring the work, will be in America arranging for the publication of his preliminary report. He expresses appreciation for the co-operation of the Turkish government. Full details of the undertaking were printed in the June issue of THE ART DIGEST.

Bindings

What is considered an important event in the field of modern bibliography is the appearance of a series of monographs on book history and book structure being compiled under the title of "Bibliographia." Michael Sadleir is the editor of the series, which is appearing under the imprint of Constable of London.

The first monograph, "The Evolution of Publishers' Binding Styles, 1770-1900," was written by Mr. Sadleir. Others who have contributed volumes are Guy Chapman, Greville Worthington, R. W. Chapman and Percy Muir. John Carter has written the latest, "Binding Variants in English Publishing, 1820-1900," of which the edition has been restricted to 500 copies (New York; Ray Long and Richard R. Smith; \$7.50).

A survey of general literature reveals that the subject of book clothing has been extremely neglected and is comparatively a new study. Mr. Carter felt that the bibliographer and collector have as a chief concern the physical aspect of books and proceeded to do some interesting "spade work" according to the New York Times. It is interesting to note that he assigns to 1820 the introduction of cloth binding, which marked the turning point in publishing history because it brought about the stabilization of style in bindings. This is earlier than that fixed by some recent authorities.

The book devotes a chapter to "Notes on Terminology." Another, outlining method of attack, tells how to identify and date books from their binding. The second part of the treatise takes up a hundred or more books in detail, clearly defining the variant states of their bindings. The books range from the works of Dr. Johnson and Charles Lamb to Kenneth Grahame and Somerville and Ross. Mr. Carter has tried to be very thorough and has dealt with many special features that are puzzling to the layman, such as the distinction between presentation and author's bindings, provincial and colonial bindings, advance and trial copies, edges, endpapers, color variations, jobbing and remainder publishers. He has also included notes on his study of publishers' lists in regard to the slow growth in the development of cloth for binding purposes.

George Eliot's Letters

The collection of letters and journals of George Eliot which the Yale Library recently purchased from Elsie Druce, her niece, will give a new conception of the novelist's life, according to the Yale University Library Gazette. These records, so far untouched by biographers, will, asserts the Gazette, "allow the world better to understand her passionate and intellectual curiosity and that age-old conflict of the flesh and the spirit."

Included are two small notebooks revealing George Eliot's life from 1854, the year of her elopement with George Henry Lewes to Weimar, to 1861; letters covering the first 35 years of her life, for which no diary exists; and 616 additional letters to a small intellectual group of her acquaintance.

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Great Calendar of U. S. and Canadian Exhibitions

Montgomery, Ala.
MONTGOMERY ART MUSEUM—Sept. 4-30: Tenth "A" and "B" Circuit exhibitions (So. States Art League).
 La Jolla, Cal.
LA JOLLA ART ASSOCIATION—Sept.: Desert and mountain oils, C. A. Fries.
 Los Angeles, Cal.
LOS ANGELES MUSEUM—Sept.: Drawings, Luvena Vysekai; paintings by San Francisco artists. **CHOUINARD GALLERY**—Sept. 12-Oct. 31: Paintings, Philip Dike, Donald Graham, Clarence Hinkle and Millard Sheets. **DALZELL-HATFIELD GALLERIES**—Sept.: Landscapes, Edward Bruce and Anthony Thieme. **ILLSLEY GALLERIES**—Sept.: Paintings by Americans.
 Mills College, Cal.
MILLS COLLEGE ART GALLERY—Sept.: College collection of paintings by Western artists; Browning memorabilia; prints.
 Oakland, Cal.
OAKLAND ART GALLERY—Sept. 4-Oct. 2: No-Jury Exhibition.
 Palos Verdes, Cal.
PALOS VERDES ART GALLERY—To Oct. 30: Exhibit of sculpture.
 Pasadena, Cal.
GRACE NICHOLSON GALLERIES—Sept.: Etchings, Arthur Miller and Lucille Douglass; oriental glass paintings; Turkestan Chinese and Mongolian art; Tibetan banner paintings.
 San Diego, Cal.
FINE ARTS GALLERY—Sept.: Fifty Prints of the Year; Paintings, Helen Forbes and Ray Boynton; "Educational Series" Japanese prints from the Roy V. Sowers collection; mural sketches, Boardman Robinson.
 San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—To Sept. 23: Exhibition of Modern Hungarian painting (College Art Assoc.); Sept. 1-Oct. 2: Memorial Exhibition paintings, Henry Joseph Bremer. Sept. 6-Oct. 3: Contemporary art from Catalunya, Spain. Sept. 4-Oct. 3: Paintings and drawings, Madge Tennent. **M. H. DEYOUNG MEMORIAL MUSEUM**—To Sept. 15: One hundred views of Yedo by Hiroshige. Sept. 2-Oct. 2: Photographs, Edward Steichen; etchings, Fred Nagler. Sept. 17-Oct. 16: World Fellowship Congress of Preparatory School Art Work. Sept. 21-Oct. 21: Photographic exhibition of California trees; drawings, John Cunningham. **S. & G. GUMP**—Sept. 1-17: Decorative paintings and mezzotint prints. Sept. 18-24: Floral paintings and California paintings. Keith, Welch, Brown, Grey, and Hudson. **ART CENTER**—Sept. 5-17: Oils and water colors, Ben Cunningham. Sept. 19-Oct. 1: Oils, fragments of fresco, Victor Arnautoff.
 Santa Barbara, Cal.
FAULKNER MEMORIAL ART GALLERY—Sept.: San Diego artists.
 Denver, Colo.
DENVER ART MUSEUM—Sept. 8-29: Photographic Exhibition of Architecture.
 Darien, Conn.
GUILD OF THE SEVEN ARTS—Sept. 3-23: Recent watercolors, Leon Carroll.
 Washington, D. C.
LIBRARY OF CONGRESS—Sept.: Orientalia; lithographs, Joseph Pennell; 181 etchings, dry-points and wood engravings. **NATIONAL GALLERY OF ART** (Smithsonian Institution)—Sept.: George Washington Bicentennial; exhibit National Sculpture Society; Mural Painters. **CORCORAN GALLERY OF ART**—Sept. 3-25: water-glyphs, David T. Darling.
 Wilmington, Del.
WILMINGTON SOCIETY OF FINE ARTS—Sept. 6-Oct. 26: Permanent collection; Howard Pyle paintings and pen-and-ink drawings.
 Atlanta, Ga.
HIGH MUSEUM OF ART—To Sept. 15: Etchings, Frederick T. Weber. Sept. 15-Oct. 15: Oil paintings, Wenonah Bell.
 Chicago, Ill.
ART INSTITUTE—To Oct. 9: "Survey of American Art"; paintings and sculpture, Chicago artists; one-man exhibitions; paintings from the Coburn collection Japanese prints; XVIIIth century color prints. **ARTHUR ACKERMANN & SON**—Sept.: Early English drawings. **CARSON PIRIE SCOTT & CO.**—Sept.: Old English portraits and prints. **CHICAGO GALLERIES ASSOCIATION**—Sept. 12-30: Chicago portrait group; prints by Midwest etchers and lithographers. **STUDIO GALLERY INCREASE ROBINSON**—Sept. 17-Oct. 15: Water colors and etchings, Herbert Rosengren. **CHESTER H. JOHNSON GALLERIES**—Sept. 15: Paintings and prints.
 Richmond, Ind.
PUBLIC ART GALLERY—Sept.: Permanent collections.
 Des Moines, Ia.
DES MOINES ASSOCIATION OF FINE ARTS—

Sept. 1-30: Proposed city plan designs drawn by K. L. Haynes.
 Ogunquit, Me.
OGUNQUIT ART CENTER—To Sept. 15: Tenth Annual Exhibition of Paintings and Etchings.
 Baltimore, Md.
MUSEUM OF ART—Sept.: David M. Robinson's and Johns Hopkins' collection of Egyptian and Greek antiquities; DeWeerth collection of Old Masters; Epstein collection of Old Masters; White collection of English and Colonial silver; lithographs, Diego Rivera; Audubon prints.
 Boston, Mass.
MUSEUM OF FINE ARTS—Sept.: Peruvian textiles; Spaulding collection of modern French paintings; English mezzotints; aquatints, Goya; modern American and French prints. **DOLL & RICHARDS**—Sept.: Paintings and water colors by Americans; contemporary etchings and color prints. **GOODSPEED'S BOOKSHOP**—Sept.: Colored theatre posters of the 90's. **GRACE HORNE'S GALLERY**—Sept.: Miscellaneous paintings and watercolors and prints.
 Cambridge, Mass.
FOGG ART MUSEUM—Sept.: Pell collection of prints; French drawings, XVIIIth, XIXth and XXth centuries; watercolors, Winslow Homer.
 Gloucester, Mass.
GLOUCESTER SOCIETY OF ARTISTS—To Sept. 12th: Third exhibition of the season.
 Hingham Center, Mass.
PRINT CORNER—To Sept. 10: Fifth annual review of recent work of regular exhibitors. Sept. 20-Oct. 20: A Horse-show in prints, J. J. Lankes and Elizabeth Norton.
 Pittsfield, Mass.
BERKSHIRE MUSEUM—Sept. 1-29: Paintings by members of Pittsfield Art League.

Rockport, Mass.
PANCOAST GALLERY—Sept.: Modern art and prints.
 Detroit, Mich.
DETROIT INSTITUTE OF ARTS—Sept.: Fabric and interior furnishings; 3rd International Exhibition of Lithography and Wood Engraving.
 Grand Rapids, Mich.
GRAND RAPIDS ART ASSOCIATION—Sept.: Gallery's collection of prints; rare books from 1520; Oriental objects of art.
 Muskegon, Mich.
HACKLEY ART GALLERY—Sept.: Permanent collections of paintings, water colors, drawings, etchings and decorative arts.
 Kansas City, Mo.
KANSAS CITY ART INSTITUTE—Sept.: Oil. William S. Schwartz.
 St. Louis, Mo.
CITY ART MUSEUM—To Oct. 16: 27th Annual exhibition of paintings by American artists.
 Manchester, N. H.
CURRIER GALLERY OF ART—To Oct. 2: Oils by contemporary American painters; prints by Americans; water colors, John Whorf (Grace Horne Galleries).
 Montclair, N. J.
MONTCLAIR ART MUSEUM—Sept. 10-Oct. 2: "American Life in Retrospect" (Currier and Ives).
 Newark, N. J.
NEWARK MUSEUM—Sept.: Sculpture from primitive to modern times; Chinese art; modern American paintings and sculpture.
 Santa Fe, N. M.
MUSEUM OF NEW MEXICO—Sept.: Annual ex-

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LEAHY INSTITUTE OF HISTORY & ART—Sept.: Water colors, Charles Grant Davidson; loan exhibition of Duncan Phye, Chippendale, Sheraton and Hepplewhite furniture.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—Sept. 15-Oct. 15: Architectural exhibition; photographs of interiors.

Brooklyn, N. Y.

BROOKLYN MUSEUM—To Sept. 11: 6th Annual Exhibition of American Block Prints. Sept. 15-Oct. 16: Recent Accessions to the Print Department. Sept. 12-20: Vernon Collection of Chinese textiles. **GRANT STUDIOS**—Sept.: Etchings.

East Hampton, L. I., N. Y.

BUILD HALL—To Sept. 6: East Hampton artists. To Sept. 13: Paintings, Mr. & Mrs. William Whittemore. Sept. 9-22: Four young French painters. (College Art Assoc.).

New York City, N. Y.

METROPOLITAN MUSEUM OF ART (Fifth Ave. & 82nd St.)—Sept.: The Taste of Today in Masterpieces of Painting before 1900; Washington bicentennial; new tastes in old prints; European printed fabrics of the XIXth century. **ARTHUR ACKERMAN & SON** (50 East 57th St.)—Sept.: Meszotints. **AMERICAN FOLK ART GALLERY** (113 West 13th St.)—Permanent: Early American paintings in oil and water color on velvet and glass. **ARGENT GALLERIES** (42 West 57th St.)—Sept.: Exhibition of Nat'l Association of Women Painters and Sculptors. **A. W. A. CLUBHOUSE** (353 West 57th St.)—Sept.: Summer Show of works in oil. **AMERICAN GROUP** (Barbison-Plaza Hotel)—Sept.: Fall exhibition by the group. **BELMONT GALLERIES** (574 Madison Ave.)—Permanent: Old Masters. **BRUMMER GALLERIES** (65 East 57th St.)—Sept.: Old Masters. **CAJO ART GALLERIES** (128 West 49th St.)—Sept.: Modern American and foreign artists. **D. CAZ-DELEO GALLERIES** (561 Madison Ave.)—Sept.: American and French artists. **RALPH M. CHAIT** (600 Madison Ave.)—Sept.: Early Chinese art. **DECORATORS CLUB** (745 Fifth Ave.)—To Sept. 30: Photographs and sketches of interiors. **DEMOTTE GALLERIES** (25 East 78th St.)—Permanent exhibition of Romanesque Gothic classical works of art; modern paintings. **DOWNTOWN GALLERY** (113 West 13th St.)—Sept.: Paintings and prints by Americans. **DURAND-RUEL GALLERIES** (12 East 57th St.)—Sept.: Selected French paintings. **ERRICH GALLERIES** (36 East 57th St.)—Sept.: Old Masters and antiques. **FERRARIL GALLERIES** (63 East 57th St.)—Sept.: Paintings and sculpture by Americans. **GRAND CENTRAL ART GALLERIES** (15 Vanderbilt Ave.)—Sept.: Annual Founder's exhibition; monotypes, Seth Hoffman; prints. **G. R. D. STUDIO** (58 West 55th St.)—Sept.: Selected paintings, water colors and drawings. **KLEINBERGER GALLERIES** (12 East 54th St.)—Sept.: Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—Sept.: Selected paintings from various schools. **JOHN LEVY GALLERIES** (1 East 57th St.)—Sept.: Old Masters and recent paintings. **Iwan Choulakis. METROPOLITAN GALLERIES** (730 Fifth Ave.)—Sept.: Masters of the Spanish, Italian, Dutch, French and English schools. **MIDTOWN GALLERIES** (550 Fifth Ave.)—Sept.: Exhibition by members of Midtown Cooperative group. **MILCH GALLERIES** (108 West 57th St.)—Sept.: Contemporary American painting and sculpture. **MORTON GALLERIES** (127 East 57th St.)—Sept.: Paintings and prints by young Americans. **MUSEUM OF MODERN ART** (11 West 54th St.)—Sept.: Exhibition of paintings and sculpture with special loans from private collections; Bliss collection. **NATIONAL ARTS CLUB** (15 Gramercy Park)—To Oct. 1: Members' exhibition of small paintings. **NEWHOUSE GALLERIES** (578 Madison Ave.)—Sept.: Old Masters and contemporary French and American paintings. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—Sept.: English landscapes and portraits. **PUBLIC LIBRARY** (42nd St. & 5th Ave.)—Sept.: Chiaroscuro prints through 4 centuries; recent additions; view of American cities. **SALMA-GUNDI CLUB** (47 Fifth Ave.)—To Oct. 9: Exhibition of paintings and small sculpture by members. **JACQUES SELIGMANN & CO.** (3 East 51st St.)—Sept.: Paintings, sculpture and tapestries. **HENRY SCHULTHEIS CO.** (142 Fulton St.)—Sept.: Paintings by American and foreign artists. **E. & A. SILBERMAN** (137 East 57th St.)—Sept.: Old Masters and objets d'art. **VALENTINE GALLERY** (69 East 57th St.)—Sept.: Selected paintings. **VAN DIEMEN GALLERIES** (21 East 57th St.)—Sept.: Old Masters. **WILDENSTEIN & CO.** (647 Fifth Ave.)—Sept.: Selected Old Masters and French paintings of XVIIIth and XIXth centuries. **WOMEN'S CITY CLUB** (22 Park Ave.)—To Oct. 7: Paintings and drawings, Mary Cecil Allen. **HOWARD YOUNG GALLERIES** (634 Fifth Ave.)—Sept.: Works of XVIIIth century English artists.

North Salem, N. Y.

UNION HALL—To Oct.: Contemporary paintings and drawings by 20 N. Y. artists.

Staten Island, N. Y.

STATEN ISLAND INSTITUTE OF ARTS—Sept.:

Drawings by the museum class for children.

Rochester, N. Y.

MEMORIAL ART GALLERY—Sept. 9-Oct. 9: Third International Exhibition of Lithography and wood engraving (Chicago circuit); Chinese paintings, ceramics and stone sculpture; permanent collection of paintings.

Syracuse, N. Y.

MUSEUM OF FINE ARTS—Sept.: Paintings, George Hill; etchings, Polly Knipp Hill.

Akron, O.

AKRON ART INSTITUTE—Sept. 6-30: Photographic exposition.

Cincinnati, O.

CINCINNATI ART MUSEUM—Sept.: Seasongood collection of XVth and XVIth century German and Italian wood cuts and engravings; drawings, Duveneck; Swedish wall hangings.

Columbus, O.

GALLERY OF FINE ARTS—Sept.: Contemporary Japanese paintings, Tetzusan Hori; American sculpture; Pierre Brissaud illustrations for books; etchings by Goya.

Dayton, O.

DAYTON ART INSTITUTE—Sept.: International Water Color Exhibit (Chicago Art Institute); Institute's collection of paintings; drawings by American artists.

Toledo, O.

TOLEDO MUSEUM OF ART—Sept. 4-25: International Exhibition of water colors and Dutch Peasant costumes in water color.

Portland, Ore.

MUSEUM OF ART—Sept. 24-Oct. 24: Summer work Arts' Guild; work of faculty of the art school.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Birmingham, Ala.

SOUTHERN STATES ART LEAGUE—13th Annual Exhibition, at Birmingham Public Library, April 6-30. Closing date for entries, March 9. Open to members, annual dues, \$5. Media: painting, sculpture, prints, artistic crafts. Address: Ethel Hutson, Sec., Southern States Art League, 7351 Panola St., New Orleans.

Los Angeles, Cal.

CALIFORNIA WATER COLOR SOCIETY—12th Annual Exhibition, at the Los Angeles Museum, Oct. 14-Nov. 13. Closing date for entries, Oct. 1. Open to all. Media: water colors and pastels. Artists accepted by jury automatically become members of society. Numerous prizes. Address: Louise Upton, Asst. Art Curator, Los Angeles Museum, Exposition Park.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Printmakers Exhibition, at Los Angeles Museum, March 1-31. Closing date for entries, Feb. 7. Open to all. Media: etching, engraving, block prints, lithography. Canada: gold, bronze, silver medals; Letha L. Storror prize. Address: Ethel B. Davis, Sec., Print Makers Society of California, 455 Marango Ave., Pasadena.

New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB—Annual Exhibition, at the New Haven Public Library. Tentative dates, Feb. 15-Mar. 15. Closing date for entries, not announced. Open to all. Media: oils, water colors, prints, sculpture. Prizes: three cash prizes in painting and prints, one in sculpture. Address: Ethel B. Schiffer, Sec., 357 Elm St., New Haven.

Washington, D. C.

CORCORAN BIENNIAL—13th Exhibition of Contemporary American Oil Paintings, at the Corcoran Gallery of Art, Dec. 4-Jan. 15. Receiving dates: New York, Nov. 8, at W. S. Budworth & Son, 424 W. 52nd St.; Washington, Nov. 14, at Corcoran Gallery. Open to all American artists. Media: oil paintings only. Prizes: First, \$2,000 and Corcoran gold medal; second, \$1,500 and silver medal; third, \$1,000 and bronze medal; fourth, \$500 and honorable mention. Address: C. Powell Minnigerode, Director, Corcoran Gallery, Washington.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—45th Annual Exhibition of American Paintings and Sculpture, at the Art Institute, Oct. 27-Jan. 2. Closing dates for entries: Oct. 13 at Art Institute, Oct. 5 at Budworth's. Open to all American artists. Media: oils and sculpture. Awards: seven prizes totaling \$4,150. Address: Robert B. Harsha, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute, Feb. 23-April 2. Dates for receiving entries, Jan. 25-Feb. 2. Open to all contemporary artists. Media: water colors, pastels, drawings, monotypes, miniatures. Awards: six prizes totaling \$2,000. Address: Robert B. Harsha, Director, Art Institute of Chicago.

HOOSIER SALON—9th Annual Hoosier Salon, at the Marshall Field Galleries, Jan. 28-Feb. 11. Closing date for entries, Jan. 19. Open to Indiana-born artists, residents for five years, property owners in Indiana, artists who received

Philadelphia, Pa.

ART ALLIANCE—Sept.: Summer exhibition of Members' work. **HOLLAND FINE ART GALLERY**—Sept.: Paintings, watercolors and etchings, Issachar Ryback.

Providence, R. I.

NATHANIEL M. VOSE—Sept.: Model of Gilbert Stuart's Snuff Mill and Birthplace; etchings, Anthony Thierne and Helen Wills Moody.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—Sept. 1-29: Oils, George Pearse Ennis; lithographs of the stage, Eugene Fitch.

Fort Worth, Tex.

MUSEUM OF ART—Sept. 12-Oct. 1: Exhibition of Soap Sculpture.

Houston, Tex.

HERZOG GALLERIES—Sept.: Antique English Silver and English prints.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—Sept.: Local Artists' exhibition.

Appleton, Wis.

LAWRENCE COLLEGE—Sept.: Fifty prints by 10 Americans; etchings and dry points (A. F. A.).

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—Sept.: Indian Tribal arts; water colors, Walter Denner; dry points, Enrico Glienestein.

Madison, Wis.

STATE HISTORICAL MUSEUM—Sept.: Paintings by the "Ten" Chicago artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Sept.: Oils, L. F. Jonas; drawings, Nutting.

art training in the State. Media: oils, water colors, pastels, etchings, block prints, sculpture. Prizes: Many cash awards, totaling about \$5,000 and ranging between \$500 and \$50. Exhibition fees: \$5 for painters and printmakers, \$3 for sculptors. Address: Mrs. C. B. King, Executive Chairman, Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

New York, N. Y.

AMERICAN WATER COLOR SOCIETY—American Water Color Society 65th Annual Exhibition, at the Fine Arts Building, Oct. 26-Nov. 14. Closing date for entries, Oct. 19. Open to all. Media: water color and pastel only. Prizes: Col. Lloyd Griscom Fund Purchase, William Adams Delano Fund Purchase, William Church Osborn Fund Purchase, George A. Zabriskie Prize. Address: The Secretary, American Water Color Society, 215 W. 57th St.

NATIONAL ACADEMY OF DESIGN—Winter Exhibition, 1932, at the Fine Arts Building, Nov. 26-Dec. 20. Works received, Nov. 14 and 15. Open to members and non-members. Media: oils and sculpture. Awards: Carnegie Prize (\$500), Julia A. Shaw Memorial (\$300), Thomas R. Proctor Prize (\$200), Isidor Medal, Helen Foster Barnett Prize, Altman prizes of \$1,000, Altman prizes of \$500, Elizabeth N. Watrous Gold Medal, J. Francis Murphy Memorial (\$150), Edwin Palmer Memorial (\$1,000). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

NATIONAL ACADEMY OF DESIGN—108th Annual Exhibition, at the Fine Arts Building. Opening date not set; Closing date, April 18. Receiving dates for entries, March 13 and 14. Open to members and non-members. Media: oils and sculpture. Awards: Thomas B. Clarke Prize (\$300), Julius Hallgarten Prizes (\$300, \$200, \$100), Altman Prize (\$1,000), Altman Prize (\$500), Isaac N. Maynard Prize (\$100), Salsus Medal, Ellen P. Speyer Memorial (\$300). Address: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 W. 57th St.

NATIONAL ALLIANCE OF ART AND INDUSTRY—First National Exhibition of Photographs for Commerce, Industry and Science, at the Art Center, Oct. 18-Nov. 5. Closing date for entries, Oct. 7. Open to all. Media: Only photographs suitable for commercial, industrial or scientific use. A fee of \$2 per print is charged. Certificates of merit awarded. Address: Exhibition Secretary, National Alliance of Art and Industry, 65 East 50th St.

SOCIETY OF AMERICAN ETCHERS—17th Annual Exhibition, at the National Arts Club, Nov. 30-Dec. 27. Closing date for entries, Oct. 28. Open to American etchers and foreign etchers living in U. S. Media: etching, dry-point, aquatint, mezzotint. Awards: Henry F. Noyes (\$50), Kate W. Arms Memorial (\$25), Henry B. Shope (\$25), John Taylor Arms (\$25). Address for information: Miss Margaret B. Hays, 93 Brookview Ave., Bridgeport, Conn.

SOCIETY OF INDEPENDENT ARTISTS—17th Annual Exhibition, at the Grand Central Palace. Approximate dates, March 1-31. Closing date for entries, Feb. 15. Open to members, annual dues \$9. Media: painting, sculpture, graphic arts. No prizes. No jury. Address: Society of Independent Artists, 54 W. 74th St.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—128th Annual Exhibition of Oil Paint-

[Continued on page 30]

A Review of the Field in Art Education

Ruskin's Blight

Cyril Kay-Scott, director of the Denver Museum and head of the Santa Fe School of Art, in a recent article in the *Rocky Mountain News* blames the writings of John Ruskin for the difficulty the present generation of Americans has in really understanding art. The trouble is not that people have read Ruskin, he says, but that Ruskinism has been handed down to them. He suggests a panacea.

"One may be interested in, or even strongly attracted by, a painting without understanding it at all," asserts Mr. Kay-Scott. "An agglomeration of different colored spots naturally arrests the eye. Add to this some sort of illustrated story told by the picture, and that is about as far as lots of people get in art appreciation.

"There are several reasons why people don't get more out of pictures. One reason is that they won't study them with the same seriousness with which they study bridge, golf, arithmetic, cooking or cross-word puzzles. So many people think they just naturally have good taste. Well, lots of them haven't. Most of them had, but they've lost it.

"Natural good taste is simply ruined by our modern system of education—unless one goes far enough. Little children frequently have better taste than their parents. The sort of mathematico-philosophic, very practical and logical schooling we're usually subjected to simply wrecks what aesthetic judgment we were born with. The result is that adults must start all over to recapture the sensitiveness to art that has been knocked out of them. And they must learn to evaluate and use a different set of principles than those drilled into them.

"Schools, colleges and universities are coming to understand this and new and more inspired methods of creative teaching are replacing the old formalism and routine.

"A very common reason why grown-ups don't get more out of art is that they were early clubbed into submission to the tenets of English Victorian æsthetic opinion. I'm going to call it the blight of Ruskinism.

"Why, the very idea!" I hear someone say. "I never read Ruskin in my life."

"Well, don't worry about that. Your grandmothers did, and probably your mother, and my aunts, clergymen, members of the ladies' aid and other refined adults you had around you. And you learned Ruskinism along with your Sunday school lessons from some of them even if you didn't know its name. Women's clubs simply reeked with it when I was a boy.

"Ruskin said some good things and when he

said a host of silly things he used such emphatic and colorful prose that they sounded sensible. He was an amazing writer and succeeded in getting enough nonsense accepted to satisfy Don Quixote himself. His reading of moral ideas into art relate him to Plato and Tolstoi but he adds to them half digested German transcendentalism and the tenets of non-conformist Protestant Christianity. The outcome is so vaguely and impressively mystical that a poor youngster who hears the ranting about love, nobility, truth, veneration, gratitude, purity, chivalry and God, all under the name of art, swallows it to avoid losing his immortal soul. And that was the æsthetics our generation was brought up on.

"Ruskin made exactly the mistakes to be expected of a purveyor of such mush. He proclaimed Turner a genius greater than the greatest. He sponsored the feeble and meticulous pre-Raphaelites—the saddest excuse for an art movement yet known. He was condescending in his attitude toward Greek art and looked with contempt on the Dutch school of painting. He is just about a total loss as a prophet and a guide—and he could write like a god.

"Well, to use a vaudeville term, his books were a riot. They swept over England and the English-speaking world. His dicta were erected into a sort of Ten Commandments of art, and that's one reason why so many of us are close-minded and washily sentimental and stunted when it comes to æsthetics. What has made it worse is the fact so many essayists and professors in New England are Ruskin's disciples.

"The result is we are timid, namby-pamby and semi-religious about art—and art is one of the most sensible, vital, powerful and human things man has achieved!

"Well, what's to be done about it? My suggestion is this: Read robust and clear-headed art critics. Try some Continental ones for a change. The best of them have been translated. Ruskinism is one of the reasons Crusader Mencken and his cohorts have unleashed their venom upon our well-meaning heads.

"Therefore, let's read, for instance, Berenson on Renaissance painting. And before we sneer at Cézanne let's read what Maier-Graefe has to say about him. And let's read what half a dozen living French critics think about contemporary art in general. Then perhaps we'll get away from the soul choking and the vocabulary of a diluted Ruskinism."

Tell your friends what THE ART DIGEST is doing for art in America.

Colorado Ceramics

Germany, long a famous producer of fine statuettes in porcelain, may have found a rival in Colorado, where an entire mountain of valuable clay has been uncovered and where an enthusiasm for ceramics is being developed. The Coors plant at Golden, which has developed a world-wide distribution for chemical retorts, is now collaborating with the art school of the University of Denver in creating ceramics. Gladys Caldwell, of the university's Chappel House, heads a group of artists and students working in co-operation with the Coors plant.

Paul R. Ihrig of the Denver Art Museum, writing in the *Rocky Mountain News*, has given an interesting account of the collaboration of an art school and industry in bringing up the artistic quality of a community's products:

"Miss Caldwell, with her group, has been interested particularly in Colorado animals. So with pencil and sketching paper she has gone to the zoo. By making simple line drawings in different positions she was able to keep in mind the actual appearance of the buffalo or mountain lion.

"After studying the sketches, a block of plaster and cement of the proper size is chosen. With carving tools, the large masses are exposed by cutting away unnecessary parts of the plaster. As the animal takes shape more plaster is cut away from the shadow sides, not from the light portions of the piece.

"One always has to consider the mold which will be placed around the plaster, so that no parts are undercut. For instance, the mold must not go up underneath any portion. In a two-piece mold the figure must be cut so that the plaster mold may lift off of each side. When the figure is removed, the two pieces of the mold are put together again and clay is poured into the mold. This clay is found in rock form at Golden.

"The clay model then is fired, resulting in a bisque form. This may be dipped in a glaze or sprayed with it. The bisque absorbs the glaze and on second firing the glaze becomes a permanent surface of the porcelain—as the clay now is called. To obtain several brilliant colors on one piece, the bisque is painted with a brush as in china painting.

Art School for Shreveport

The Shreveport Art Club, after working for two years to maintain an art school, announces the establishment of the Louisiana Academy of Fine Arts. Classes will be conducted in painting, drawing, sculpture and anatomy.

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"Taliesin"

Frank Lloyd Wright's dream of the ideal educational institution is likely to become a reality. According to the *New York Times*, the famous architect is now bringing to flower his experimental school, the "Taliesin Fellowship," nestled in one of nature's beauty spots on the banks of the Wisconsin River, near where he maintains his studio. It will be a school without textbooks. Wright does not want the minds of his students "cramped with theories and second-hand knowledge of life in the machine age." Their experience is to be first-hand. It is Wright's belief that architecture is the root of all true culture—that modern living, if worth while, must be carefully designed.

First, the students will make a broad study of architecture as Wright feels it. The materials that go into the building will become known to them through actual hard work,—hewing, quarrying, etc. At their drawing boards they will design buildings that will fit the landscape, a principle of which Wright is an historic exponent. Designing will be accompanied by the other arts—sculpture, painting and music. These will be brought into alliance with industry. Students will learn about machine shops by working in them, and about machine products by producing them. Recreation, relaxation and study will be associated with the quest for a well rounded life.

Students must be thoroughly qualified to obtain entrance. Because of the nature of their "experience-gathering" they will not be termed "students" but "apprentices." A group of 70 "apprentices" will begin the course when the school opens in October. The "faculty" will be composed of Wright, three technical advisers trained in industry, three resident associates—a sculptor, a painter and a musician—and a group of seven honor or senior apprentices. The institution will be called technically neither college, academy nor school, but simply "Taliesin Fellowship."

Ennis to Start New School

George Pearse Ennis will open an art school in New York on Oct. 15. It will be devoted exclusively to painting, drawing and water color. Mr. Ennis, who last year was head of the John and Mable Ringling School at Sarasota, Fla., this season conducted, as usual, the Eastport Summer School of Art, in Maine, which has just held its annual exhibition composed of 150 works by students.

The Down East Art Association was organized this Summer at Eastport as an annual sales organization with its own gallery, and so far has gathered a membership of more than 50. Its exhibitions are changed weekly. Many sales have been made.

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Guy Wiggins Summer Art Class.

From Guy Wiggins at Lyme, Conn., and from other painters who have conducted Summer art classes, comes an idea that, if given proper publicity, ought greatly to increase the attendance at all Summer art schools next year. It is this: that persons interested in art can save a lot of money, and have a better time on their Summer vacations, by joining an art class than by ensconcing themselves at a regular "Summer resort."

Mr. Wiggins wrote to THE ART DIGEST: "I have found out, from conversations with members of the Guy Wiggins Art Colony, that a number of people have spent their Summer here painting in lieu of diversions of a more expensive sort at other Summer resorts."

THE ART DIGEST will give this idea as wide an expression as it can, and it invites the directors and instructors of Summer schools to provide it with material. Not everyone studying art can become an artist. But whoever studies art will be a better judge of art. For instance, if half the 1,500 local chairmen of art in the General Federation of Women's Clubs, and only 10 per cent of the members of the Federation's local art sections would study for six weeks at Summer art colonies, it would be of incalculable benefit to the American art movement.

The above photograph of Guy Wiggins's outdoor class indicates how pleasant a thing it is to study art in the Summertime.

A Pent-House Art School

The Phoenix Art Institute announces its removal for the Fall term to new studios in the pent-house on top of the Borden Building, 350 Madison Avenue, New York, its old address. By moving up 21 stories, the director feels that he has found the ideal working environment for an art school in the metropolis, being both in and out of the rush of the city. Relaxation between classes will be possible on a broad terrace far above the turmoil of the street.

"Students," says the announcement, "working in studios in the midst of neighboring skyscrapers, cannot help but feel the spirit which associates itself with a metropolitan center—its varied activity—its distances—its throngs of people of varied types from all over the world—its suggestion of unlimited possibilities in every avenue of creative effort. . . . To sell successfully in it the worker must feel

the tempo of production on a national scale."

The school will inaugurate a special short course in photo-engraving for the Fall term, by Thomas B. Stanley of New York University. The course, which will be given on Monday evenings, Sept. 19 and 23 and Oct. 3 and 10, will cover all the reproduction processes. Its purpose is considered vital, for "today photo-engraving plays such an important part in advertising and periodical production that no student who expects to go into commercial art and illustration can longer afford to risk being ignorant of the physical limitations which must determine the final appearance of his finished work."

Other instructors, nationally known in their fields, will be Leon Carroll, Walter Biggs, Gordon Stevenson, Franklin Booth, Thomas J. Fogarty, John Walters, Walter Beach Humphrey and the director, L. M. Phoenix.

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Women's Curriculum

Numerous changes have been made in the curriculum, faculty and scope of the New York School of Applied Design for Women, according to its 1932-33 catalogue. The department of advanced design, poster and lettering will be under the instruction of Prof George Baer, graduate of the Munich State Academy and for 15 years an art director for printing and advertising firms in America. As advisory chairman of the council of the textile department, Chandler R. Clifford will preside over an able committee. The life classes under J. Scott Williams will continue as in 1931-32.

To the fashion department, of which George Westcott is instructor, has been added an experienced advisory council under the chairmanship of Heyworth Campbell, formerly art director of the Condé Nast Publications. The council: Mrs. Edna Woolman Chase, editor-in-chief, *Vogue*; Dr. M. F. Agha, art director, *Vogue*; Margaret Case, fashion editor, *Vogue*; Helen Koues, director fashion department, *Good Housekeeping*; Mrs. Margaret G. Stone, assistant fashion editor, *Good Housekeeping*; Kathleen Howard, fashion editor, *Harper's Bazaar*; Helen Dryden, special designer.

The school was founded by Ellen Dunlap Hopkins in 1892 for the purpose of affording to women practical instruction which would enable them to earn a livelihood by the application of ornamental design to manufacture and the arts and crafts. It is in close touch with the trade, demanding those things which women are particularly adapted to create, and in the last 40 years has fitted more than 25,000 women for such positions.

Linking Art and Movies

The connecting link between art and the motion picture industry becomes stronger as the latter continues to improve the artistic quality of its products. Miss Kay De Mille, daughter of the famous director, Cecil B. De Mille, is the latest "movie" figure to enroll at the Art Institute of Chicago, a school from which the industry has recruited many workers.

Gloria Swanson was at one time a student in the Institute's Saturday classes. Homer Hobson, after leaving school, went to Hollywood and designed sets for a number of important films. Philip Hurn, who is connected with Carl Laemmle, was editor of the school magazine. Bob Usher, who played Mephistopheles in one of the student plays, is now a successful stage designer. Frank Wamsley of the sculpture classes is doing papier mache sculpture for the Fox Studios. Other former Institute students active in Hollywood are Ray Mammes, Stuart Holmes, Howard Wookey, Bob Van Deventer and Helen Holmes.

Ceramic Sculpture at Cranbrook

Waylande Gregory, widely known as a ceramic sculptor and a member of the Cranbrook group of artists and craftsmen, announces the opening of a course in ceramic sculpture at his Cranbrook studio. The classes include modeling directly in clay, molding, casting, firing and decorating in colors, glaze, crayon and graffiti.

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Lawrie's Creed

Lee Lawrie, architectural sculptor who is now working on one of the most important decorative commissions at Rockefeller Center, believes that the artist's life should in no wise differ from that of any other hard working citizen. He sees no reason for artists to sit "aloft in ivory towers," clothed in capes of superiority, or go in for affected bohemianism. His own life, stated Mr. Lawrie in an interview in the New York Herald Tribune, is no more exciting than that of a grocer's, while his studio is a businesslike office with filing cabinets and such prosaic features.

"I believe that architects, engineers and any one else who is going to be useful to civilization must mix right in with the man who cuts the stone, who mixes the mortar and casts the glass," he said. "He should be just one of those."

"The problems of present-day architectural sculpture are more practical than artistic. The sculptor is like one of the fiddlers in an orchestra. Sculptors who work on buildings know this. I think there is more opportunity for artistic thought in meeting the resistances that a modern building puts out than in purely æsthetic sculpture. You have to confine yourself to the architectural language and stick within its medium, but I don't think these limitations prevent any one from using what imagination and skill he has."

"On buildings, the sculptor's object is not to make an outstanding detail as much as it is his job to help complete the building. There will always be gallery sculpture, but architectural sculpture has a different purpose. The sculptures of Babylon, Egypt, Greece and even of the Middle Ages were made almost entirely for and on buildings. The art museum is a recent invention—it was unknown in Rembrandt's time—and sculpture in the early days was done for a reason."

Lawrie advises young sculptors to pass more time "on the walls of buildings" and less time creating things for public and private galleries. "There is something thrilling in doing a job that is for a place and that has a real reason for being made," he said,—"though I may be biased because I have never done anything else. Before he got the Rockefeller Center commission, Lawrie had done important sculptural work in many sections of the country, including the Nebraska State Capitol, the Harkness Quadrangle at Yale, and the Cornell Law School."

A Heavy Enrollment

The Grand Central School of Art, New York, announces the opening of its Fall term on Sept. 12. A heavy enrollment indicates one of the largest sessions in the school's history. A notable faculty includes Edmund Græcen, Arthur Woelffe, Anna Hilton, Charles DeFeo, Grant Reynard, Harley Ennis Stivers, J. Scott Williams and George Bridgman.

This school, states the announcement, was organized and is run by artists well known in their profession. Their object is to develop through technical training the individuality of the student.

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Dept. SM, 116 E. 59th St., N. Y.**Loud Applause**

John Gee, head of the department of illustration at the school of the John and Mable Ringling Art Museum at Sarasota, Fla., thinks his class will go over with a roar, because it will major in animal illustration at the Winter quarters of the Ringling Combined Shows, where there are plenty of lions.

Other members of the faculty of the Ringling school for 1932-33 include H. Harrington Betts, figure painter; Bern Kennedy Bullard, Jr., designer, Max Bernd Cohen, fresco painter; Kraemer Kittredge, Ruby Warren Newby, Louise D. Tessin, Hilton Leech, water colorist and etcher, and Charles Adrian Pillars, sculptor.

Print Course Is Popular

The College of the City of New York is enlarging the facilities for its Saturday afternoon etching course, inaugurated last Spring under the direction of Charles Z. Offin. Arrangements are being made to provide for twice as many students, since the number of applicants last term was twice as many as were expected.

The 1932-33 work will continue the instruction in bitten plates and dry points, and will also include courses in the making of aquatints and soft ground etchings. Special exhibitions will be arranged by the print department of the Metropolitan Museum in conjunction with the course. Classes will open on Oct. 1.

Slash "Academic" PaintingsIn Madrid five paintings displayed by the Academy of the San Fernando Art School were slashed or destroyed, according to a dispatch in the *New York Times*. The director said that students were responsible, because the pictures represented the conventional work of artists who had received prizes in Rome.**Where to Show**

[Continued from page 25]

ing and Sculpture, at the Pennsylvania Academy, Jan. 29-Mar. 19. Work received until Jan. 9, cards until Jan. 7. Open to all American artists. Media: Oil and sculpture. Awards: Edward T. Stotesbury Prize, Mary Smith Prize, Temple Gold Medal, Lippincott Prize, Jennie Seaman Gold Medal, Carol H. Beck Gold Medal, George D. Widener Memorial Medal, James E. McClees Prize. Address: John Andrew Myers, Secretary.

PHILADELPHIA WATER COLOR CLUB—30th International Water Color Exhibition, at the Pennsylvania Academy, Nov. 6-Dec. 11. Work received until Oct. 25, cards until Oct. 10. Open to all artists of any nationality. Media: water colors, pastels, black and whites, monotypes, wood block prints. Awards: Phila. Water Color Club Purchase Prize, Dana Water Color Medal, Eyre Gold Medal, Joseph Pennell Memorial Medal. Address: John Andrew Myers, Sec., Penn. Academy of the Fine Arts, Broad & Cherry Sts., Phila.**PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS**—30th Annual Exhibition, at the Pennsylvania Academy, Nov. 6-Dec. 11. Work received to Oct. 25, cards to Dec. 10. Open to all American and foreign artists. Media: water color on ivory. Awards: Medal of Honor, D. J. McCarthy Prize. Address: A. M. Archambault, Sec., Penn. Society of Miniature Painters, 1714 Chestnut St., Phila.**PRINT CLUB OF PHILADELPHIA**—4th Annual Exhibition of Prints by Philadelphia Print-makers, at the Print Club, Oct. 24-Nov. 12. Closing date for entries, Oct. 14. Open to all Philadelphia artists. Media: block prints, etchings, lithographs. Exhibition fee: 50c. Address: The Secretary, Print Club, 1614 Latimer St.**PRINT CLUB OF PHILADELPHIA**—5th Annual Exhibition of American Lithography, at the Print Club, Jan. 16-Feb. 4. Closing date for entries, Jan. 6. Open to all American lithographers. Exhibition fee: 50c. Awards: Mary S. Collins Prize (\$75). Address: The Secretary, Print Club, 1614 Latimer St.

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National Regional Committee, Chairman: GEORGE PEARSE ENNIS 67 West 87th St., New York City
National Lectures Committee, Chairman: FRANK HAZELL 321 West 112th Street, New York City

LEGISLATIVE ACTIVITIES

The American Artists Professional League has been vigilant and active in all legislative matters affecting those who are engaged in any phase of the fine arts. The Vestal Copyright Bill which, but for the marathon oratory of Senator Thomas of Oklahoma, would have passed the senate in the previous congress and thereby have become a

law, as it has already passed the House, was shelved in the political change in the house of representatives and a new bill was written under Chairman Sirovich. When the bill finally reached the House for debate and to be voted upon, it found objectors in their own ranks and it was "referred back to committee", which was simply death to the legislation in this session.

The League became interested in a measure of Mr. Wilson—"A bill to require the purchase of domestic supplies for public use, and the use of domestic materials in public buildings and works". Proponents of the bill assured the League's representatives that this bill, if passed, would practically take care of the matter of the purchases of official portraits, restricting these purchases to portraits by American artists except under special legislation which would be next to impossible to obtain.

The chairman of the Legislative Committee, Albert T. Reid, through the press of the country, has continued to fight against the practice of foreign artists of using our officials for advertising purposes. The League feels hopeful it will be able not only to stamp out this practice, but to obtain legislation which will insure that all official portraits, paid for with taxpayers' money, will be painted by American artists.

The Congress just closed has given all its time to emergency and relief legislation and few other measures have gotten out of the hands of the committees, so while we are disappointed we are not disheartened.

The League and its Legislative Committee feel grateful to the various Chapters, groups, and individuals who have backed up their efforts.

THE WESTERN TRIP OF MR. ARTHUR D. LORD OF THE LEAGUE'S NATIONAL EXECUTIVE COMMITTEE

Mr. Lord's trip to the Pacific Coast was undertaken on notice too short and his itinerary was too uncertain as to dates to make it possible for the National Secretary or the Vice-Chairman of the National Regional Chapters Committee to advise key members of the League of his coming in advance of his possible arrival. The major object of his journey was a matter of real importance to the National Technical Committee, and he has returned having successfully accomplished this object. More than one issue of this department will be devoted to it this Fall.

Nevertheless, as hastily announced in our last month's page, Mr. Lord left with proper credentials, and made a serious effort in each city in which he could stop over to see those in charge of the League's regional work there, and/or those whose interest in the League had been shown in correspondence in our files. Mr. Lord was the first good-will ambassador of the League. It is hoped that he may have brought something of personal contact between the National Executive Committee and the League's far-flung membership and that his conferences may have made for closer understanding and solidarity. The National Executive Committee takes this opportunity to thank all of those whom Mr. Lord was successful in seeing for the cordial reception given to him. Even where no contacts were made, be it remembered that a serious effort to meet the members on his list was made by Mr. Lord.

CHICAGO—Mrs. Dalrymple, Regional Chairman, was away, and Mr. Ralph Clarkson, Honorary Chairman, was in Michigan. It was mid-Summer, and telephones to other members as far out of town as Lake Forest obtained no response. Because of the outstanding importance of Chicago during the Century of Progress Exposition, 1933, the National Executive Committee, wishing to keep close to the Chicago Regional Chapter, hopes for better luck another time.

SEATTLE—Mr. Gould was away, but Mr. Lord saw his secretary. Mr. Charles A. Bebb was away.

PORTLAND—Most satisfactory talks with Mr. and Mrs. Harold D. Marsh, the latter being the Oregon State Chairman of the League. The relations of this Regional Chapter to the National Executive Committee are cordial and vital.

SAN FRANCISCO—Especially thanks are due Miss Julian Mescic, Regional Chairman, for her collaboration. From her conferences with Mr. Lord a much clearer understanding of local conditions has been brought back to the National Executive Committee.

LOS ANGELES—The same can be said of the conversations in this city with Mr. Nelson H. Partridge, Jr., acting Regional Chairman, and with Dr. Bryan, director of the Los Angeles Museum. Mr. Lord found that Messrs. Elmer E. and Julian E. Garnsey had left town, that Mr. Carl Oscar Borg was away for a month and that Mr. Leland Curtis was away on a vacation. The same lack of luck was experienced in PASADENA and LAGUNA BEACH.

RECOGNITION OF THE LEAGUE BY THE FEDERAL GOVERNMENT

The U. S. Department of the Interior issues guidance leaflets on various subjects such as Law, Medicine, Journalism, Forestry, etc., through its Office of Education, William John Cooper, Commissioner.

The subject of Leaflet No. 20 is Art, published in 1932. On pages 12 and 13 are listed five American art societies of interest to students. The American Artists Professional League is one of these, with the statement "was organized to promote the interests of contemporary American artists through collective action." The further statement that the League publishes THE ART DIGEST needs correction, obviously. As our members know, through the courtesy of the publisher of THE ART DIGEST, the League runs in it an Independent Department to which a page in every issue is devoted, and the periodical is sent to every member at the estimated cost to the publisher of paper, printing and mailing.

Art Gets Recognized

The Spanish Republic has placed the face of Velasquez on the new 50-peseta note. Alfonso used to adorn it.

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America Scores Victory in Olympic Exhibition of Sport in Art



At Left—
"At the Seaside of Arild,"
by David Wallin
of Sweden.
First Painting Prize.



At Right—
"Jack-Knife Dive,"
By Percy Crosby
Second Drawing Prize.

The mammoth international exhibition of sport in art, held at the Los Angeles Museum in connection with the Xth Olympiad, has come to a close and the jury has completed its herculean task of selecting the laurel winners from among the more than 1,100 works submitted by 32 nations. As in the track and field games, the United States carried off the lion's share of the honors with three firsts, four seconds, a third and seven honorable men-

tions. Her nearest competitors were Germany with two thirds and two honorable mentions, and Sweden with one first and three honorable mentions. Other nations receiving awards were Belgium, Canada, Czechoslovakia, Denmark, England, France, Guatemala, Holland, Hungary, Japan, Italy, Luxemburg and Poland.

Credit is given to the director, Leila Mechlin, by *California Arts and Architecture*: "The labors of Hercules grow pale in comparison with the efforts put forth in the assembling,

selection, installation and judging of this truly 'Gargantuan' exhibition. Of all the many concerned in its organization, chief honors go to Miss Leila Mechlin, general director and for many years secretary of the American Federation of Arts. . . . Not generally known is the fact that a country's awards in the art competitions count toward its standing in the final score of total points for the Olympic Games. Thus, it might happen that, in the event of a close total score between two nations, the artists would be found to have won the Olympiad for their country."

A Woman's Crusade

[Concluded from page 19]

annual exhibitions where many sales are made, while the travelling exhibits not only encourage the artists but help them financially.

In every state funds are raised for the purchase of paintings, etchings and sculpture by living American artists to be placed in clubs and schools. It is interesting to note that the Fortnightly Club of Liberty, Mo., is going to build a club house around a painting received as a prize.

The chairman from Illinois, Mrs. Clyde Clarkson, this year is asking her many district and club chairmen "to know the artists in their district and help them to sell their pictures." These chairmen asked that "One Hundred Years of Progress in the Development of American Art" be shown in the Chicago Art Institute during the World's Fair. For artists not invited to display, the women will provide space in hotels and clubs, and a curb market will be arranged. The Lorado Taft Scholarship Fund is a clubwoman project, the interest being used to assist talented children in art.

Each issue of this magazine will contain plans and programs of the art divisions all over the United States, and an effort will be made to have THE ART DIGEST adopted as a text book of contemporary art for study clubs.

THE ART DIGEST will gladly try to find any work of art desired by a reader.

A Wound Treated

Because he "wanted to be talked about" an unemployed and insane man came into the Louvre and slashed Millet's "The Angelus." Before attendants could overpower him, the man had cut the painting four times, the longest slash being between the two praying figures. The criminal is Georges Theophile Guillard, a university graduate and an unemployed engineer. Experts say that the painting can be completely restored.

Millet painted "The Angelus" at Barbizon in 1859 and sold it for \$120. Later, at auction, it brought \$150,000. More photographs and engravings of "The Angelus" have been sold than of any other painting in the Louvre.

According to the New York Times, it will require two months of intensive work by experts to restore the masterpiece to its former condition. The process will be a delicate one. First the severed threads of the canvas have to be drawn together and gummed. Following this a new foundation will be formed by a piece of fine gauze. This operation alone will take three weeks. After that the cut in the actual painting has to be repaired. Finally the tints of the old paint will be exactly matched and the scar filled so cleverly that when the paint is dry nothing of the rent will be visible.

If alienists find the criminal responsible, a maximum sentence of seven years at hard labor will be sought. The man who stole "Mona Lisa" received five years.

The exhibition was divided into three sections, architecture, sculpture, and paintings, drawings and prints, each judged by a separate jury of five. The sculpture jury: Henry Heing, Haig Patigian, Lloyd L. Rollins, and S. Cartaino Scarpitta. [Carl Millet was taken seriously ill and could not serve.]. The painting jury: Eugene F. Savage, Benjamin C. Brown, John C. Johansen, Reginald H. Poland and David A. Siqueiros.

Prize winners: Paintings—First, David Wallin, Sweden, "At the Seaside of Arild;" second, Ruth Miller, United States, "Struggle;" third, Jean MacLane, United States, "Bathers." Drawings—First, Lee Blair, United States, "Rodeo;" second, Percy Crosby, United States, "Jack-Knife Dive;" third, G. Westermann, Holland, "Horseman." Prints—First, Joseph Webster Golinkin, United States, "Leg Scissors;" second, Janina Konarska, Poland, "Stadium;" third, Joachim Karsch, Germany, "Stabwechsel." Sculpture—First, Mahonri Young, United States, "The Knockdown;" second, Milthades Manno, Hungary, "Wrestling;" third, Jakub Obrovsky, Czechoslovakia, "Odysseus." Reproduced herewith are David Wallin's "At the Seaside of Arild" and Percy Crosby's "Jack-Knife Dive." Mr. Crosby is the creator of the "Skippy" cartoons.

Despite the fact that the exhibition was treated roughly by the professional critics, it drew a large and enthusiastic attendance. Letters received by THE ART DIGEST indicate that the exhibits were well received by general public and artists alike.

METROPOLITAN GALLERIES



Portrait of a Gentleman

by

SIR HENRY RAEBURN

Size 50" x 40"

1756-1823

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